

# AT BOTH ENDS

## ISSUE 9

SICK OF IT ALL / VERSE / SHOOK ONES / BANE IN SOUTH  
BILL STEVENSON / THE SAINTE CATHERINES / EXCURSION  
SPARKMARKER / A PERFECT MURDER / TO KILL / LOTS MORE TO



# ANOTHER BREATH

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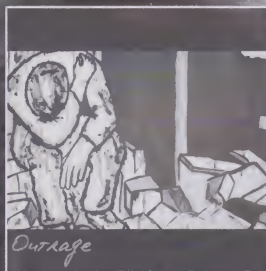
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# Welcome

to the second to  
last issue of *At  
Both Ends...*

wait, what? You were thinking this would be the final issue but it's not... well, it sort of is but not really. Confused yet? OK, by now you may or may not have noticed that half the magazine is upside down and the reason for this is to have a true "double issue." Most "double issues" of any magazine are not even close to that; they are larger than single issues but don't nearly have the twice the content. This is an attempt at a true double issue. From the start plans were made – provided the content materialized – for two of almost everything usually found within these pages. There are twice as many band interviews, twice as many polls, double the non-music features, twenty times as many reviews and even two classic northwest hardcore bands – Brand New Unit and Sparkmarker – that are features. Speaking of those bands, here's Nardwuar with a tasty tidbit:

"At CiTR UBC Radio in Vancouver I've met (and continue to meet to this day) so many interesting people that whether they realize it or not, I am eternally grateful to for "teaching" me things! Brand New Unit and Sparkmarker are no exception. I vividly remember when Jinx of Brand New Unit started the *Flex Your Head* Radio Show with Eric from the band Abortions On Toast. They asked me to help them create a show "promo" to play on the air, and in the process exposed me to Minor Threat for the first time. Oh, I knew about Hardcore, but only West Coast stuff like DOA, Dayglows and Death Sentence (actually isn't that all you need to know?); however, thanks to *Flex Your Head*, every week my punk rock universe was expanding. In fact, it wasn't long before Kim of Sparkmarker came into *Flex Your Head*, where I heard him talking about the "Gest Quest Co-op," an organization he started to help set up all ages gigs in Vancouver. I attended one of their all ages events at the Arcadian Hall on Main, where I remember it was delayed for an hour as cops in the area were looking for someone outside with a gun (Who, of course, had nothing to do with the punk rock gig inside.). They told Kim to lock all the doors and instruct everyone in the hall to stay put. The Gest Quest Co-Op overcame this adversity and continued to put on many other wonderful all ages gigs. In fact, they put on a gig a few months later in that very same hall with Windwalker, featuring (speaking of adversity) ex-Adversity members, and making their Vancouver debut, Rocket From The Crypt! I interviewed Sparkmarker a few times and was honoured that a clip from one of our interviews titled "Nardwuar vs. The Caller" ended up on a 7" and also their *Treasure Chest* CD. Through Brand New Unit and Sparkmarker, I also met Ron (r.i.p.) from Cat's Game who educated me on the teachings of William Cooper. (That is another story, let's just say Cooper believed John F. Kennedy was assassinated by his limo driver, not Lee Harvey Oswald!) I was very lucky, as each week Jinx from Brand New Unit would come into CiTR with an amazing Brand New Unit tour tale, such as being caught in a freak snowstorm and having to use their socks as gloves to dig themselves out. Or he would tell me about yet another Hardcore band, such as Victoria's NEOS. Thank you Stephen, and readers of *At Both Ends* Magazine, for letting me tell you a bit of info that I was told and taught by two of the greatest punk rock combos to ever come out of Vancouver, BC, Canada: Sparkmarker and Brand New Unit! Keep on rawkin' in the free world! Have a good dinner!"

–Nardwuar The Human Serviette  
CiTR FM 101.9  
Vancouver, BC

So enjoy the two issues along with both records and a couple new songs from each pair of bands. I just hope that the text isn't so small that you'll be seeing double by the end.  
–Stephen

## In Constant Rotation

Handsome – *S/T*  
Rage Against The Machine – *The Battle Of Los Angeles*  
Failure – *Fantastic Planet*  
Ink & Dagger – *The Fine Art Of Original Sin*  
In Flames – *Whoracle*  
November Coming Fire – *Dungeness*  
The Jesus Lizard – *Liar*  
Chorus of Disapproval – *Firm Standing Law*  
Breach – *It's Me God*  
Slayer – *Reign In Blood*  
Quicksand – *Manic Compression*  
Snapcase – *Designs For Automotion*  
Devotion – *Bastard Son Of Affluence Blues* (unreleased)  
Rush – *Different Stages*  
Disembodied – *Heretic*  
Mastodon – *Leviathan*  
The Cardigans – *Super Extra Gravity*  
Danko Jones – *Born A Lion*

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# BANE

## SOUTH AMERICA

### JUNE 2008



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The problem with many tour diaries is that the regions and countries visited are often overlooked. We read about shows, bands, friends and events that – for the most part – can occur on most tours. Rarely is there insight into the countries beyond a brief mention of specific locations. In an attempt to rectify this, a concise overview of each country has been included to – hopefully – give greater understanding of the places visited. While this comes nowhere near providing a full picture of each nation, it does give some insight. Originally, more extensive economic and historical data was to be included but for several reasons was not. Firstly, there is limited space; pages had to be trimmed from the magazine due to weight and size concerns. The resulting loss of print space limited information on each country plus decreased the number of photos, reduced font size and curtailed design freedom. Secondly, this isn't an economics or history magazine so how this data would resonate is questionable. Furthermore, without understanding of common economic theories, this information could be misunderstood and – as a result – leave you, the reader, with incorrect ideas about the relative wealth of these countries and its citizens. Instead, here is a brief economic comment/summary: by Western standards – based on knowledge and observations from the short time spent in each country – these places were, for the most part, poor in relation to much of what I've experienced in North America or Europe. When driving between cities or sightseeing it was common to see poverty. In Argentina the slums are called

*villa miseria*, in Brazil it's *favelas*, Peruvians call these areas *pueblos jóvenes*, Chile has *callampas* while in Colombia the term is *barrios de invasión*. These areas run the gamut between barely held together shacks – literally made of garbage – to dwellings that have more conventional building materials with some amount of electricity or even running water, often tapped illegally. The contact with these areas was always limited to looking out the window of a van or bus so without more experience it's unfair to make general statements. Tales of muggings and other crime sometimes circulated from the locals, warnings were given as far as conduct and there were times we were told to put electronics out of sight. As far as actual crime, none was experienced. For the most part, the group was safe in nearly every occasion and despite observing some – at times – incredible poverty it was not something that tainted the experience but instead gave perspective on the world we live in.

As for reading the maps, follow these instructions: the darkest lines are international borders and all country names are fully capitalized. The dashed lines are state/provincial boundaries; these are named using the smallest text. Cities played are indicated by circles and mid-sized text, national capitals are denoted by a star if they were not visited.

Flags from [www.worldpeace.org](http://www.worldpeace.org); maps from [english.freemap.jp](http://english.freemap.jp); information was taken from the World Factbook at [Cia.gov](http://Cia.gov), the Country Profiles section of [Bbc.co.uk](http://Bbc.co.uk), [Worldbank.org](http://Worldbank.org) and [Economist.com](http://Economist.com). Don't forget to check out [Banecentral.com](http://Banecentral.com) and [Hurryuphc.com](http://Hurryuphc.com)!

Willy and Davey wait by the shuttle bus in Bogotá.



A rooftop view from an apartment Cali.



Bane plays *Count Me Out* as a three-piece in Cali.







A chivas in Bogotá.



One of many Colombian military posts.



A flower on the road to Medellín.



#### May 16/June 10

I get a phone message from Zach stating, "I need to know right now if you can go to South America with us." Ha Ha. Obviously I accepted or this tour diary wouldn't exist. The tour is to start in under a month so preparations begin immediately. Within the next few weeks everything starts to fall into place but I worry about Brazil as it is the only country that needs a visa for travel and the application cannot be submitted until I have flights confirmed. Zach puts me in contact with Matteo, who is booking the tour and I am told he has a travel agent booking all the flights together so I have to wait. I am not the kind of person who sits around so I start to get nervous as time is short and it takes ten business days to process the visa. My passport and visa return from the Brazilian consulate the day before I fly out.

#### June 11/June 12

I fly from Vancouver to Seattle, Seattle to Dallas/Fort Worth, and Dallas/Forth Worth to Miami and arrive about 11AM the following day, a few hours before the others arrive. The Miami airport is a dump, probably the worst as far as upkeep I've ever been in. I kill time by eating overpriced fruit and wonder how US-

owned air carriers are legally allowed to fly into Cuba. I go to meet everyone at their gate but see only Zach, Aaron Bedard and Nate from Outbreak who's filling in on drums for Bobby this tour. I'm informed that Aaron Dalbec's passport was not processed in time so he couldn't leave the country and, therefore, missed his flight. Nick from Silent Drive was supposed to fill in for Pete on bass this tour but he lost his passport somewhere between his home and the Boston airport. Wow! There is talk of me playing bass which would be a disaster as finding left-handed equipment is near impossible. The travel agent contacts Matteo and informs him of the missing band members. Matteo then contacts Zach via Blackberry and it is decided Zach will teach him songs when we arrive in Colombia. Luckily, Matteo - originally from Italy - played bass in Purification and his new band Overstate is playing the Colombian shows, the situation starts to sort itself out. We board the plane for Bogotá, Columbia and cross our fingers. Upon our 7:30PM arrival in Bogotá the airport is complete chaos. We have a mass of guitars, drum essentials and huge bags of t-shirts. I don't understand Spanish and this would be a mess even if I did. Everyone is waiting in queue for their carts and belongings to be scanned by immigration officials but I just skip the line and x-ray machines hoping to look like a confused foreigner. Once we get through the last of the customs hassles we fight through the crowds outside to find our hosts. We meet Willy, the Colombian promoter, his girlfriend Cata and a few other people before we are whisked off to a place for some food and then a dance club where we hang out for a few hours, making new friends until our shuttle bus arrives. The trip starts a little after midnight with our destination being the city of Cali, a distance of 500KM but a 10-hour trip. We are given pills for sleep and the expected road sickness, I take some this night but refuse them in the future.

#### June 13

Zach teaches Matteo songs all day and I try to sleep as we drive; we are all very tired. The roads are one lane each way and more dangerous than anything



# COLOMBIA

**Main Language:** Spanish.

**Total Population:** Approximately 46.7 million; 28<sup>th</sup> largest.

**Total Area:** Approximately 1.1 million square KM; 26<sup>th</sup> largest.

**Head of State:** Alvaro Uribe.

**Capital:** Bogotá.

**Monetary Unit:** Colombian Peso.

**Economy:** Petroleum, coffee, mining and agriculture.

**Climate:** Mostly tropical, cooler in highlands.

**Terrain:** Low and flat along coastal areas and eastern plains. Central highlands and high Andes mountains.

**Problems faced:** Drug trade, left and right wing paramilitary groups, deforestation, soil

and water issues due to overuse of pesticides, relations with neighbouring countries over the spread of illegal drug trade and guerilla groups, dangerous for journalists and uneven wealth distribution.

**Other Notes:** Diverse culture reflects Spanish, African and indigenous histories, murder rate and kidnappings are falling, among the best on the continent for health care and universities.

**Flag Description:** The flag has three horizontal sections of yellow, blue, and red. The yellow is at the top and is double the width of the other two.



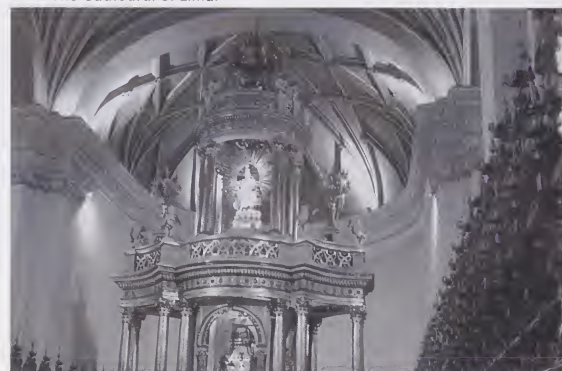
Nate eating cow intestine at a party in Bogotá.



A political demonstration in Lima.



The Cathedral of Lima.



I've ever been on. People pass on blind corners, buses pass buses going up hill, bicyclists hitch rides behind transport trucks using one hand to hold the truck's bumper with the other on the handlebars, there are numerous near accidents; this all happens at highway speeds! We arrive in Cali and leave the venue to wander around town, shower and eat. The venue is in a skate park with cool graffiti scenes on the walls. Bane plays *Count Me Out* as a three piece seeing as matteo doesn't know it; this is the first show Aaron Dalbec has ever missed. One of the opening bands is from Ecuador and they drove 18-hours by bus to play this show. I am given Spanish tips while t-shirts are sold through a series of broken English and pointing. We get back on the shuttle bus and take the return trip to Bogotá.

## June 14

After a few hours of sleep at the Hotel Americano we are ready for the show, we meet Aaron Dalbec at the venue. It turns out his passport arrived about five hours after his flight left. I keep thinking about how that could have been the same for me. At the show, people go crazy. The reactions in Columbia are the best, people are just so excited and it's a very different feeling in the air than at shows in Europe and North America. They are so appreciative here and the reactions seem so pure, it's really hard to describe better than that. Los Durangos play and they are really cool. Juan, the singer, is so reserved off-stage but he is a madman when there's a mic in his hand. His sister helps me sell shirts and teaches me a little Spanish. After the show we hang out for a few hours in Bogotá before the shuttle bus picks us up.

## June 15

Today's show is in Medellín and we had another huge overnight drive, it's not the distance but the roads that slow us down. On this drive, I sleep on the floor with bags as a mattress but it's so hot that I only get a few hours sleep. I look out the window at the jungle and see more shades of green than ever before. Columbia is one of the most beautiful countries I've ever seen. In contrast, there is a lot of poverty visible from the roadside. Shacks are right on the sides of the road, only a few feet from the vehicles passing by, I see

cattle skinnier than anything I can believe possible. Just a few hundred metres from some shacks there will be huge mansions, it's strange to see how there isn't a lot of separation. Every two kilometres there are soldiers in full gear with guns out, every ten or so kilometers there is a military station with sandbags and huge guns, every twenty five or so kilometers there is a bigger military station with tanks and armoured personnel carriers. I will go months in Canada without seeing a person from the military but here they are common and, it seems, always prepared for battle. The police dress like the military and the military dress like they are in the middle of a war. This is the first time I've been exposed to this level of military presence. The show is pretty cool and one of the bands covers Strife twice; therefore, I mosh. After the show is the first time we really get to hang out with the members of Overstate who include Matteo's wife Glauce on bass, Leandro on guitar and Bruno on drums. Leandro and Bruno are quiet and only speak Portuguese so it is hard to communicate at times. We go to a cool restaurant, sit on the patio and about twenty of us eat. I take some photos and then notice that the valet/security guard has a shotgun on his back. On the trip back to Bogotá our unofficial host, Davey, talks a lot about Colombian politics, the FARC and other things that really interest me. I try to sleep but then wake up early in the morning and watch out the window as beautiful scenery passes by. In the daylight this is also my first chance to see how the driver handles the bus. I start to think about my own death and how we could easily fly off a cliff.

## June 16/17

Back at the Hotel Americano for sleep and then later meet Overstate before they are taken to the airport for their return flight to Brazil. We have two nights off before we fly to Peru. Originally shows in Ecuador and Venezuela were planned but those fell through. We are treated like kings in Columbia. On the 16th we hang out at Davey's place. His father, Jorge Ali Triana, is a famous Colombian movie producer. We end up watching a movie that Davey's brother directed called *Sofiar No Cuesta Nada* and some of the guys try to watch the Celtics win the NBA champi-





**Main Languages:** Spanish and Quechua.

**Total Population:** Approximately 28.2 million; 40<sup>th</sup> largest.

**Total Area:** Approximately 1.3 million square KM; 20<sup>th</sup> largest.

**Head of State:** Alan Garcia Perez.

**Capital:** Lima.

**Monetary Unit:** Nuevo Sol.

**Economy:** Mining, fishing, textiles, and petroleum.

**Climate:** Tropical in the east, desert to the west; mild to frigid in the Andes mountains.

**Terrain:** Coastal plains on the west leading into the towering and rugged centrally located Andes bordered by the Amazon Basin's lowland jungle.

**Problems faced:** Pollution, deforestation, corruption, social and economic inequality, political power struggles, drug trade, boundary dispute with Chile and a high level of violence against the media.

**Other Notes:** Incredible scenery, well preserved and rich cultural history and a diverse population.

**Flag Description:** Three vertical sections of red, white and red. Centred in the white section is the coat of arms that features a shield containing images of a vicuna, a wild Andean animal; a cinchona tree, the source of quinine which was the first effective malaria treatment; and gold coins spilling out from a yellow cornucopia; all framed by a green wreath.

Beatlemania Bane-style!



Lima as seen from Cerro San Cristobal.



Some of the *pueblos jóvenes* in Lima.



onship. On the 17th we have a rooftop BBQ with many of the friends we made. The vegans have something that tasted like beef jerky; Nate and Zach eat cow intestine.

#### June 18

Davey gives us a small tour of Bogotá and we take a gondola up to Cerro de Monserrate for great views of the city. After this we are off to the airport and on our way to Peru. It's really sad to leave all of our friends in Colombia; many of them came to wish us on our way. Colombia and the people we met really made an impact on me. We arrive in Lima, Peru at night and have to go through the whole customs ordeal as usual. To get out of the restricted customs area you are required to press a button, if the light is green you pass, if it is red they search your bags. None of us can figure this out because it is completely random as to who is or isn't picked. Nate is the only one searched and his cymbals confuse airport security. We meet the promoter Gonzalo along with many other locals who came along to greet us. It is so cool to be met by a crowd and everyone is so friendly. We head off to our hostel for the night, eat some prepared food and we film a short video promo for the show at the Potato... Um, Bottero Bar.

#### June 19

Gonzalo goes all out to show us Lima and give us a great experience. We have a tour of downtown and many famous sights including the Main Plaza and the Cathedral of Lima. In the Convento de San Francisco we tour the catacombs and are instructed to be completely quiet. I've never seen anything like this; it's been a long time since I've seen so many human bones... Umm, never mind. Anyway... There is also a young school group there, Gonzalo hands them some flyers and they FREAK OUT over Bane. They have no clue who this American band is but we are followed outside, the guys sign everything and I'm sure the tour guides are upset at 100 girls screaming. It is Beatlemania for Bane. Our tour continues with a drive up Cerro San Cristobal for a fantastic view of the city then return to our hostel where Gonzalo's mom has made us a traditional Peruvian meal with vegan substitutions. The guys go out for the night but

I stay to sleep as I am a little sick.

#### June 20

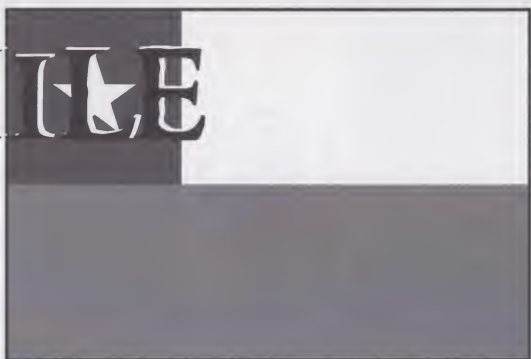
We wake up, eat and then are taken to a bootleg mall for some shopping. By "bootleg mall" I am expecting a dirt lot with shacks and tin roofs; instead, we go to an actual mall where everything is bootlegs. The top floor is clothing and the basement is CDs and DVDs. There are perfect quality DVDs of movies that sometimes aren't even in theaters yet. After the exchange rate is calculated we find out it is cheaper to buy the bootlegs here than it is to buy a blank DVD in the US. The guys stock up on pretty much everything. If there were over 300 booths selling DVD bootlegs in the mall I would not be shocked. I should have bought some new jeans. We then go to the show where Gonzalo has prepared everything perfectly for us, he is the most organized and stressed out person we meet on this tour. Alhambra plays and so does Desarme and Axion, this is likely the most solid night of bands on the whole tour. After the show we go back to our hostel for a very short sleep and then head to the airport for our flight to Santiago, Chile.

#### June 21

My friend Danny has spent a good amount of time in Chile for school so I was really excited to see the country as I've heard nothing but good from him. The flight is beautiful as we fly along the Andes mountain range that is very close to Santiago. We land and everyone at the airport is very helpful. Some of the people that I think are there to greet us and take us to the show turn out to be just really friendly, inquisitive airport employees. We meet Charly whom Nate had said was a great guy and it obviously turns out to be true. It's great to show up to a country, not speak the native language and be made to feel at home. It's the middle of winter and I am the only one to bring gloves and a jacket expecting some colder weather. We take a taxi to Charly's place and rest before the show which is a five or six band fest starting in the early afternoon. Nate warns us of the Chileans being crazy at the merch table (in this case, a door-sized plank of wood on two old sawhorses) so I do my best to barricade myself in with the shirts. I am somewhat protected but as soon as the doors open there is a rush



# CHILE



**Main Language:** Spanish.

**Total Population:** 16.6 million people; 57<sup>th</sup> largest.

**Total Area:** 0.76 million square KM; 38<sup>th</sup> largest.

**Head of State:** Michelle Bachelet.

**Capital:** Santiago.

**Monetary Unit:** Chilean Peso.

**Economy:** Copper mining, financial institutions, wood products.

**Climate:** Desert in the north, warm central region, cooler in the south.

**Terrain:** Lower coastal mountains; fertile valleys in the centre; Andes mountain range to the East.

**Problems faced:** Uneven wealth distribu-

tion, diversification from copper-reliant economy, legacy of Pinochet military dictatorship and boundary disputes with Peru.

**Other Notes:** Low crime and corruption rates, one of the most stable countries in South America and strong freedom of the press.

**Flag Description:** Two equal height horizontal sections of white (top) and red; on the left side a blue square the same height as the white section contains a white, five-pointed star. The star represents a guide to progress and honour, the blue is for sky, white for the snow-covered Andes and red for the blood spilled achieving independence.



unlike anything I've ever seen: people are yelling, grabbing me, trying to climb on everything, grabbing shirts that don't even fit, throwing money at me and nearly pushing the "table" over constantly. On a few occasions I am under the table trying to hold it up and fix the rickety supports as Dalbec is taking money and people keep pushing. The scene looks more like a stock exchange trading floor crossed with a food relief riot than a merch table. People don't care what they are buying; they just want something. After close to an hour straight of sales everything stops and the merch area turns into a ghost town, I sell maybe five more shirts for the rest of the show. Keep in mind that I've only been in the country about three hours and I've never seen this currency before. Someone tried to buy the Grade shirt off my back three times. I'm so busy that I can't even remember the bands that played. The Bane reaction is absolutely crazy. I've never seen an entire room go that nuts. The crowd singing is the loudest I've ever heard and consistent chills go down my spine. The only downer of the day is that a few things are stolen from Bane. Nothing major and I don't think it was malicious; people just want ANYTHING they can get their hands on to remember the day. There's a point where enthusiasm boils over to being inconsiderate and rude, this point is long passed. After the show we go back to Charly's place where we stay up, talk while eating onion pizza (my only food all day) and then sleep for a few hours until we have to go to the airport.

## June 22

We get to the airport and are told that the baggage allowance is different on this flight than in the past so we argue with the lady at the ticket counter. Eventually it reaches the point where we start putting on the extra shirts until the flight attendant caves in and lets us take everything with us at no charge. We fly over the Andes to Argentina and are picked up at the airport by Santiago and some of his friends. It is cool to meet Santi as we've been in contact for a few years as a result of *At Both Ends*. We head back to his apartment to rest then Nate, Santi and I decide to go to the hot tub on his apartment's roof. This is a total failure as the hot tub doesn't fill completely and

is far from hot. We fool ourselves into thinking it might get better but eventually give up and go to the sauna that turns out to be much better. On our way to the show we get to see some of Buenos Aires and all agree it looks a lot like parts on NYC with some European influence. The merch and show are in separate rooms but I am flooded again for shirts so watching bands isn't an option anyway. Tonight's sales are much more orderly and I'm helped out by Axel and Iyar. After the show we head out and Martin from DC joins us. He used to roadie for Crown of Thornz and has plenty of CRAZY stories.

## June 23

Today is laundry day so that hampers any sightseeing efforts; it's nice to not have much to do and rest for a while instead of waking up early for the airport. We spend much of the day trying to find a laundry service because there are no machines in Santiago's apartment. As the clothes are being cleaned we go out to lunch where I have some mate (mah-tay), Argentina's national drink. The drink is similar to a strong green tea served with loose leaves in a special silver bowl and filtered straw. The restaurant gives you crayons and you are encouraged to draw on the placemats, illustrations quickly, sadly and expectedly turn lewd. Tonight's show is smaller and I'm not sure what the venue's original purpose was. It seems very multipurpose but there also is a family with small kids here. Bane is the only band tonight so the show is over quickly.

## June 24

We fly from Argentina to São Paulo, Brazil and are picked up in a Sprinter that will transport us for the next six days. The drive into the city takes a really long time and we are dropped off at a hotel near Avenue Paulista. This is one of São Paulo's major streets and home to one of its main business centres, many cultural interests, and lots of shopping. Today we have off and that's good because I'm feeling sick. I take a few photos of the construction that can be seen from our window and fall asleep.

## June 25

We wake up and walk a ways to lunch at Vegacy, a

Bootleg city!



Matteo, a many of many hats on this tour.



Alhambra rocks Lima.







**Main Language:** Spanish.

**Population:** Approximately 39.5 million; 31<sup>st</sup> largest.

**Total Area:** Approximately 2.8 million square KM; 8<sup>th</sup> largest.

**Head of State:** Cristina Fernández De Kirchner.

**Capital:** Buenos Aires.

**Monetary Unit:** Argentine Peso.

**Economy:** Natural resources, agricultural exports, wide industrial base.

**Climate:** Generally temperate with an arid southeast and sub-antarctic southwest.

**Terrain:** Rugged Andes mountain range along the western border, rich plains in northern half, a plateau mixing flat and

rolling areas in the south.

**Problems faced:** Common environmental problems for an industrialized country, economic crisis of 2001-02 still in memories of citizens and the legacy of military rule from 1976-1983.

**Other Notes:** Created the tango, soccer/football extremely popular, leader in greenhouse gas target setting, claims sovereignty over the UK controlled Falkland Islands, South Georgia and South Sandwich Islands.

**Flag Description:** Divided horizontally into three bands, a light blue top and bottom with white in the middle. Centred within the white band is the Sun of May, yellow with a human face.

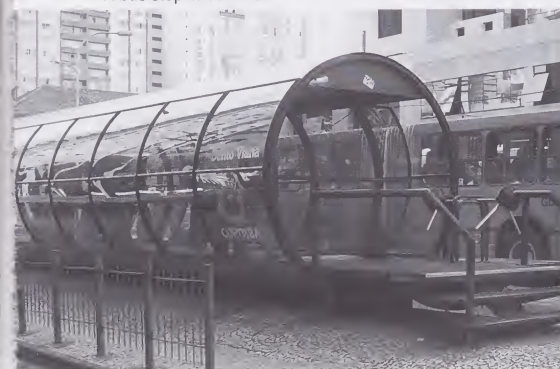
The Andes in Chile.



Mate with bread (and fries) in Buenos Aires.



A bus stop in Curitiba.



vegan buffet that is hosted by André, the singer of Good Intentions; a band that will be playing the show tonight and a couple other dates. We try to go out to see the city but are lead on an incredibly long walk to a bootleg t-shirt mall that consumes the afternoon. We return to the hotel after dark and head out to the show. It's in the basement of a restaurant and I can't get down to see any of it as I'm at the merch table. There are a number of really cool photos on the walls by Rita Gonsalves who's become one of my favourite show photographers. I spend the night sitting around as people aren't in a buying mood.

#### June 26

I am sick today and don't do much other than sleep in the van, sleep at someone's apartment and go to the show. The show is in Santos, a beach town; I can't be bothered to do anything other than sleep but I think some people went to the ocean. After the show we drive overnight to Curitiba.

#### June 27

In Curitiba we stay with one of the members of Your Fall in a nice apartment only a block away from Japan Square, a park dedicated to Curitiba's Japanese immigrants. We also go to a mall for food and then head back to the apartment to eat, sleep and check emails. In Brazil we are getting much less sightseeing done than in other countries. The show is at a youth centre with a big skatepark out front. It starts really late and there are a lot of people there. I'm positioned upstairs and away from everything so I don't get to interact with many people; when I do, it's about t-shirts and very difficult. The language barrier has never been tougher. In other countries it seems that even if we don't speak the language, we can motion and stumble our way through communication. With Brazilians it's really tough whether it's at a show or trying to buy food. On the rest of this tour I'm able to interact with people in the Spanish-speaking countries through gestures, here it's nearly impossible. On top of that, the Brazilians are incredibly picky about every shirt. I notice at all the shows that there is no effort to replace shirts that have been moved or knocked on the floor, it's just very strange. Some will try on a shirt, ask what their friends think, find a mir-

ror to see how it looks on them and then ask to see a different one repeating the process once again. One couple even measured the length of the arms on a t-shirt; it's starting to get to me. Most people who speak some English ask something to the effect of, "Why do you not have the shirt with design blah blah on it?" and/or "Are there any shirts you are not displaying?" I talk to someone about this and am told that it is just how Brazilians are when buying merch. We return to the apartment after the show, rest briefly and then get back in the Sprinter for the long drive to Belo Horizonte.

#### June 28

I try to buy food at a rest stop but I don't have enough cash and I cannot communicate with the clerk to use my bank or credit card. I'm lucky I brought a lot of Clifbars with me and there is a supermarket near the hotel in São Paulo or I would be hungrier than I already am. We drive through the night and most of the day arriving at Matteo and Glaucé's apartment in Belo Horizonte, while the other members of Overstate go home to rest. After a few hours at the apartment we go to the show in a bar called Matriz. Instead of the Sprinter, we are shuttled to the show in a car, which takes a long time. Overall, it's a pretty typical show other than the crazy lady who dances in front of the t-shirt table and runs into people after she tries to sell me a sweater. The sound guy has no clue what he is doing and has one of the most abrasive mixes I've ever heard. It's painful to listen to and I try to get him to adjust it. Shirt sales continued to be difficult with one person who will not leave me alone. He tries on shirts all night, doesn't like any of them, returns long after the show is finished asking about them after the shirts have already been sent away in a car and then wants to pay by cheque. This is a huge ordeal and after it is over I am told by someone observing the situation that, "This man is an idiot and nobody likes him." The best part of the night is that I meet Lidiane and Ana, whom I declared are the two most beautiful women in all of South America. I am then mocked and called a liar.

#### June 29

We wake up early and drive back to São Paulo for the





**Main Language:** Portuguese.

**Total Population:** Approximately 194 million; 5<sup>th</sup> largest.

**Total Area:** Approximately 8.5 million square KM; 5<sup>th</sup> largest.

**Head of State:** Luiz Inacio Lula da Silva.

**Capital:** Brasília; not played on this tour.

**Monetary Unit:** Real.

**Economy:** Mining, agriculture, manufacturing, textile, and service sectors; the largest economy in South America.

**Climate:** For the most part tropical, temperate in the south.

**Terrain:** Rolling or flat lowlands in the northern areas, also hills, mountains and plains with a slim coastal belt.

**Problems faced:** Crime, vastly unequal income distribution, poor environmental

protection and action in all areas from major industries, urban sprawl and illegal wildlife trade.

**Other Notes:** Soccer/football powerhouse, a model AIDS program for other developing countries, ethnically diverse, largest country on this continent and strong freedom of the press.

**Flag Description:** Green with a central yellow diamond and blue celestial globe within that. The globe contains twenty-seven, five-pointed white stars – one for each state and the Federal District – set in accordance with the night sky over Brazil. The globe is inscribed with the motto *ORDEM E PROGRESSO* – (Order And Progress) – contained within a white equatorial band.



Special bus lanes in Curitiba at night.



The view in Belo Horizonte.



Nighttime in São Paulo.



last show. As we enter the city we all notice the incredible amount of graffiti. Most is poorly drawn but what's remarkable is that it's everywhere, in places that you would never be able to reach. Some of us speculated that people would have to rappel into position to tag some of these places. I also notice that almost every park has Lions or Rotary Club monuments in it. Pretty much everything has barbed wire on it as we drive in. The big grocery and building supply stores have huge fences, gates and barbed wire. It's really weird to see coming from Canada where protection from theft on this level is never even considered. After driving for an hour through city we pull up to the venue. It's early enough that we aren't rushed at all. Some of us put our electronics up for sale as we can make a profit off of our used iPods due to high Brazilian import taxes. The troubles with shirt sales continue. Here's my conversation with one person:

Him: I want a shirt.

Me: Which one? (I point to a few different designs)

Him: I want a shirt.

Me: I know, what size?

Him: I don't know.

Me: What size do you wear?

Him: I want a shirt.

Me: Try this shirt. (I hand him a medium)

Him: I want a large.

I hand him a large, he tries it on and asks what his friends think. They discuss it for a while.

Him: I want a small.

I hand him the small and the same thing happens.

Him: I want a medium.

I hand him a shirt and the same thing happens. He then drops it on the table and walks away. I begin timing shirt sales and they average four minutes each.

Another person is very, very tall. Without asking he grabs a shirt from the table and tries it on. It's a youth large; he can barely get it over his head and in no way fits. He discusses the fit with his girlfriend and then takes it off. I try to get his attention to let him know I have other sizes but he doesn't acknowledge me. He then does the same thing with another two tiny shirts that also don't fit then drops them on the table and walks away; I can see how sad he is that he couldn't

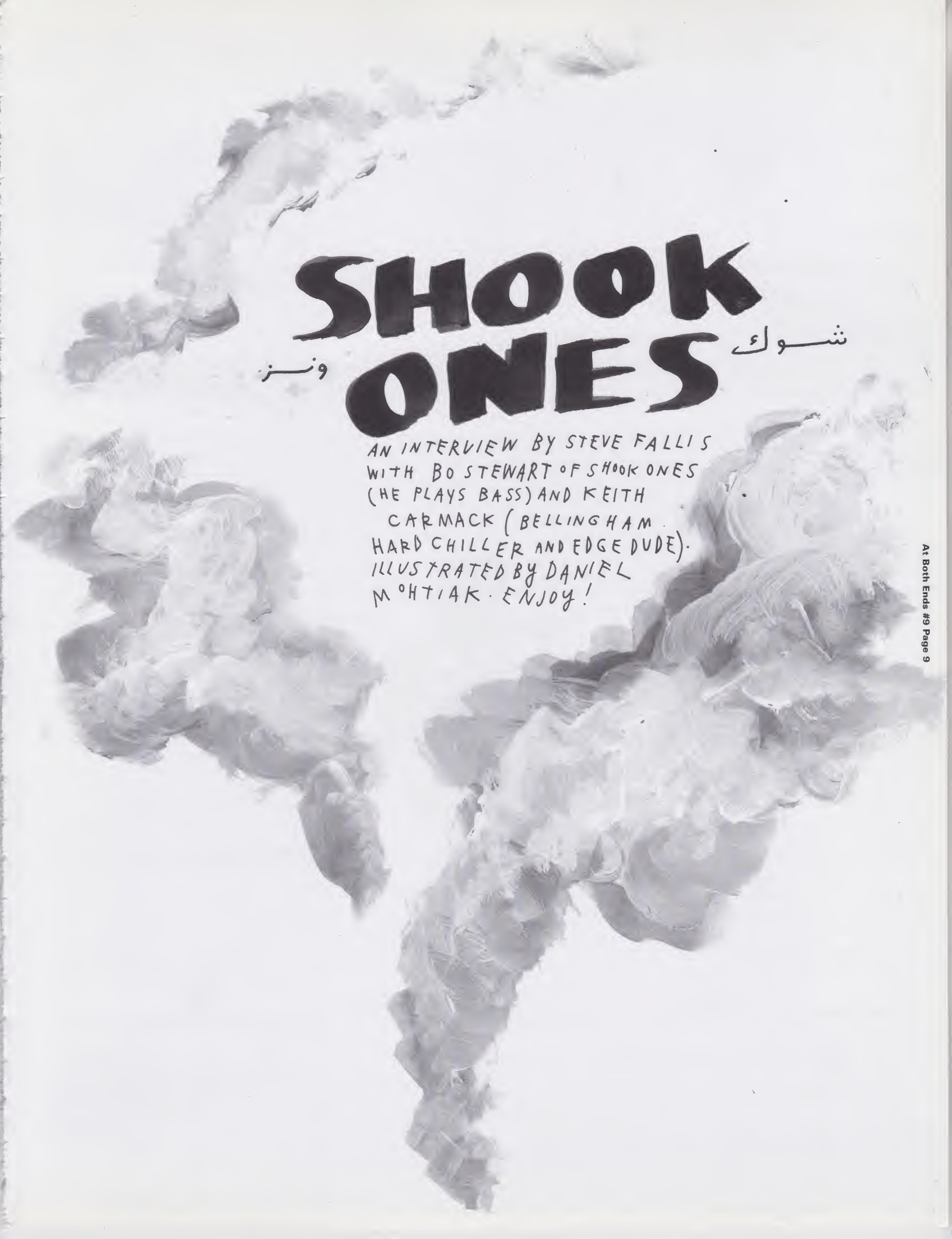
find a shirt to fit. Another girl asks for a shirt and then runs away. I think she has stolen it and try to stop her but she's just running over to a mirror to see how it looks on her. Lots of people also like to take off their shirts to try on ones they are about to buy. After dealing with more of this and the constant disregard for order on the table I find some tape to make sure nothing will be moved for the rest of the night. The show goes over well and some band covers *New Direction*; we're fairly sure we've heard this at every show on this tour. We head back to the hotel and rest after the long day. I reach my maximum stink at this point because the microfibre camping towel I've been using to dry myself with on tour is complete junk. Let that be a lesson to everyone, buy a synthetic car washing shammy that can be put away wet, don't experiment with a cheap camping towel or a Shamwow. My odour has put a bit of a damper on things for me, not because I stink – that I can deal with – but because everyone else has to smell it and I don't want anyone to be subjected to that.

### June 30

We wake up and have to be out of the hotel rooms so we store our stuff in a locker and go out for the day. For some reason it takes us about four hours to walk fifteen blocks, eat, and walk back. By the time we return, the van is almost there and we must get ready to go. We then spend hours in traffic because of a truck driver's blockade to protest high fuel costs but get to the airport on time. We say our goodbyes but will see Glauce and Matteo in a few weeks over in Europe.

Overall, this is probably my favourite tour ever. We got to see a lot of the world I never even considered visiting and made some really cool new friends. Other than the communication problems and merch table chaos in Brazil there wasn't a low point on the tour. Everyone was really hospitable and it was a nice change from North America where, though friendly, for the most part many shows are purely business. When visiting these countries people were really excited we were there and made a sincere effort to involve us in their culture and give us a little understanding of their country. 🇧🇷





# SHOOK ONES

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ونسز

AN INTERVIEW BY STEVE FALLIS  
WITH BO STEWART OF SHOOK ONES  
(HE PLAYS BASS) AND KEITH  
CARMACK (BELLINGHAM  
HARD CHILLER AND EDGE DUDE).  
ILLUSTRATED BY DANIEL  
M<sup>O</sup>HTIAK. ENJOY!



B: WE WERE SITTING AT THE BACK OF THE HORSESHOE BY THE BAR AND ALL OF A SUDDEN THERE WAS A BIG SMASH! SO I HIT THE DECK LIKE SOMEBODY WAS SHOOTING AT US, BUT I'M PRETTY SURE IT WAS ONLY SOMEONE WHO PUT THEIR HEAD THROUGH THE WINDOW. I ALSO HEARD A STORY ABOUT SOME OTHER GUY WHOSE HEAD WENT THROUGH THE WINDOW. IT WAS ALL BLOODY AND THE GUY LOOKED AT SOMEONE INSIDE WHO HAD BEEN LOOKING AT HIM FUNNY AND SAID SOMETHING LIKE, "YOU, WITH THE IRON GAZE!" AND JUST STARED HIM DOWN.

BO STEWART  
(SHOOK  
ONES)

KEITH CARMACK

BIENVENUE!  
EN ALGERIA!



B: I DON'T THINK THE "HOW BO MET FUNDS [ZACH MULJAT]" STORY HAS EVER BEEN MADE PUBLIC. HE AND I, ALONG WITH AARON APPLE, WERE IN AN ECONOMICS CLASS AND SOMETHING HE WAS WEARING TIPPED ME OFF, IT COULD HAVE BEEN AN X SWATCH OR SOMETHING — SO THIS WAS LONG BEFORE HE'D BE WEARING A HELICOPTERS BANDANA OR WHATEVER HE'S GOT ON NOW. I THINK HE AND AARON MIGHT HAVE KNOWN EACH OTHER ALREADY, MAYBE THROUGH ERIC SANFORD, BUT I WANTED TO GET HIS ATTENTION WITHOUT HOLLERING AT HIM, SO THE NEXT DAY I WORE A GORILLA BISCUITS SHIRT — TO FLY THE FLAG — AND IT TOTALLY WORKED. SO HE CAME UP TO ME AND THE REST IS HISTORY. I THINK AT THE TIME HE WAS LIVING WITH OLE AND SOME OTHER GIRL. I CAN'T EVEN REMEMBER THE FIRST SHOW I SAW IN BELLINGHAM.

K: I HAD JUST MOVED TO BELLINGHAM FROM YAKIMA — WHICH SUCKS — SO I'M A PRETTY BIG TRANSPLANT AND SAW FLYERS FOR PUNK AND HARDCORE SHOWS. WE'D GO AND ACT LIKE TOTAL DICKHEADS BECAUSE WE HAD GOOFY SHIRTS AND STUFF WHILE EVERYONE WAS LIKE, "WHO ARE THESE NEW JACKS?" THERE WERE LOTS OF AWESOME SHOWS IN THAT STINKY D<sup>ST</sup> BASEMENT. WHEN SET IT STRAIGHT PLAYED THERE, SOME GIRL WAS MOSHING IN A CHAMPION LONG SLEEVE. I REMEMBER A FOUL SMELL, THEN THE LIGHTS WENT ON, AND SHE WAS COVERED IN SHIT. THERE WAS SOME EXPOSED SEWAGE AND IT GOT ALL OVER HER SHIRT.

D STREET HAD THE GROSSEST BASEMENT. I'VE PLAYED IN A LOT OF BASEMENTS AND THAT ONE IS HARD TO TOP. I PLAYED THERE WITH YOSSARIAN, TYPICAL ACE, AND PSA, BUT I WASN'T IN SHOOK ONES AT THE TIME. I REMEMBER THAT YOU HAD TO WATCH WHERE YOU STOOD AND IF YOU VENTURED TOO FAR TOWARDS THE WASHING MACHINE, THERE WOULD BE SOME THINGS YOU JUST DIDN'T WANT TO GET INVOLVED WITH. IT WAS JUST SHIT, HAM RADIO STUFF, PILES OF HERPES FOR A WHILE, I REMEMBER THAT LOTS OF TOURING BANDS WOULD COME THROUGH AND SHOOK ONES, ORBEAL, SOBER UNIT, AND SNAKE RUN WOULD ALL BE LISTED ON THE SHOW AND PLAY LIKE TWO SONGS EACH. IT WOULD BE AWESOME BECAUSE ALL THOSE BANDS WERE GREAT.

I REMEMBER LOOKING FORWARD TO SEEING XSIDETRACKEDX AND WHEN I GOT TO THE SHOW, I REMEMBER FUNDS BEING LIKE, "NO FUCKING WAY!" HIM KICKING THEM OUT AND THE NO CHRISTIAN BAND POLICY — THAT WAS HILARIOUS.



B: THE IRON STREET HOUSE DID SOME SHOWS; POTTER STREET HOUSE DID SOME SHOWS.

K: YEAH, BUT POTTER STREET WAS WACK AS FUCK. THEY HAD ALL THESE RULES...

AND PRETTY MUCH EVERY BAND THAT WANTED TO PLAY THERE JUST GOT LABELED SEXIST OR SOMETHING. THERE'S THIS SHITTY DUDE AROUND TOWN, DAVID NEY, WHO HAS PLAYED IN A BUNCH OF GIMMICKY BANDS. HIS BANDS NEVER PLAYED D<sup>ST</sup> BECAUSE THEY WERE FUCKING DORKS. THESE DORKS BROKE INTO D<sup>ST</sup> AFTER EVERYONE HAD BEEN EVICTED TO PLAY A SHOW IN THE BASEMENT AND GET OUT TWO HOURS LATER. NO ONE NOTICED, SO THEY HAD A PARTY THERE AND THAT WAS THE ACTUAL LAST D<sup>ST</sup> SHOW. A TOTAL SMACK TO THE FACE OF EVERYONE WHO LIVED THERE.



WELCOME TO  
GHAM

BD: WHY DID SHOOK ONES LEAVE REVELATION? I THINK IT WAS BECAUSE WE WERE THROUGH.

WE WERE ONLY SIGNED FOR AN EP OUR CONTRACT WITH THEM BECAUSE WE WERE ONLY SIGNED FOR AN EP AND LP. THERE WAS AN OPTION TO DO MORE IF WE SOLD A CERTAIN AMOUNT OF RECORDS BUT WE DIDN'T OR THEY DIDN'T CARE. ALSO, I BELIEVE, THAT ONCE BOB SHEDD LEFT REVELATION THAT NONE OF THE BANDS HE SIGNED WERE CONTRACTUALLY OBLIGATED TO REV ANYMORE. I THINK IT WAS A COMBINATION OF THE TWO, WE DIDN'T WANT TO WORK WITH THEM AGAIN AS MUCH AS THEY DIDN'T WANT TO WORK WITH US. NOT THAT THERE WAS BAD BLOOD BUT I THINK WE BOTH WEREN'T REALLY EXCITED.

I DON'T THINK THAT REVELATION IS REALLY TRYING TO DO A WHOLE LOT ANYMORE

BESIDES THEIR DISTRO.

BOB WAS REALLY GOOD TO US SO IF IT WASN'T FOR HIM THEN

IT MIGHT HAVE BEEN A DIFFERENT STORY. RECENTLY, WHEN

WE WERE REORDERING

SOME CDS, THEY OFFHANDLY MENTIONED THEY OWED US MONEY.

WE WERE LIKE, "WELL, WERE YOU GOING TO TELL US ABOUT THAT?"







BO: I WOULD LOVE  
TO SEE FACETIOUS  
FOLLY FEAT REPRINTED  
BUT I DON'T KNOW IF  
REVELATION WILL EVER  
REPRINT IT OR LET IT  
GO FOR SOMEONE ELSE  
TO REPRINT IT. THAT'S  
KIND OF A BUMMER.

PAPER AND PLASTIC  
[SHOOK ONES NEW LABEL]  
HAS BEEN REALLY INTERESTING.



I DON'T QUITE KNOW HOW IT CAME ABOUT BUT VINNIE HOLLERED AT US A  
FEW TIMES WANTING TO PUT OUT A NEW RECORD BUT WE STILL WANTED  
TO SEE WHO WAS INTERESTED. NOBODY ELSE SEEMED TO BE INTERESTED AND  
WE KNEW HE'D DONE LESS THAN JAKE AND FUELED BY RAMEN SO WE  
WERE CONFIDENT KNOWING HE'S BEEN ON BOTH SIDES OF THE COIN. WE  
SENT EMAILS BACK AND FORTH AND GOT THE VIBE THAT HE WAS REALLY HANDS OFF AND THAT  
WAS IMPORTANT BECAUSE WE REALLY DON'T NEED A LABEL. AS FAR AS THE VINYL/DIGITAL  
THING GOES, I THINK IT'S PRETTY ACCURATE THAT CDs ARE A DEAD FORMAT. WE  
DO HAVE CDs FOR TOUR AND THEY DON'T HAVE A BARCODE - THEY ARE STRICTLY  
FOR TOUR SALES. I MEAN, YOU CAN BUY VINYL AT BIG STORES LIKE FRED  
MEYER NOW, SO I THINK HIS THING IS JUST BYPASSING A FORMAT THAT IS USELESS.

SO FAR, I HAVE NO COMPLAINTS. HE LET US RECORD WHERE WE WANTED. HE  
PAID FOR WHATEVER NEEDED TO BE PAID AND LET US DO THAT TRACK TO  
RAISE MONEY FOR THE FIGHT AGAINST PROPOSITION 8 IN CALIFORNIA. WE HAD A  
SONG WRITTEN IN DROP D THAT REALLY DIDN'T FIT THE ALBUM, SO WE LEFT IT OFF. A FEW WEEKS  
AGO, SCOTT ASKED ME WHAT I THOUGHT ABOUT PUTTING IT OUT AS A 5" AND GIVING ALL THE  
MONEY TO THE FIGHT AGAINST PROPOSITION 8. WE TALKED TO VINNIE THINKING PART  
OF THE PROCEEDS MIGHT HAVE TO GO TO HIM  
BECAUSE HE MIGHT NEED TO  
MAKE BACK SOME OF THE COSTS,  
BUT HE WANTED US TO GIVE IT  
ALL TO THE FIGHT. WE PROPOSED  
THIS TO HIM ON A SATURDAY  
AND THE TRACK WAS UP BY  
WEDNESDAY. THERE'S A  
GREAT TEAM AROUND  
VINNIE WITH THIS GUY NAMED  
EDDIE HORN AND A GUY  
NAMED ALEX WHO ARE  
DOING ALL THIS SHIT REALLY  
QUICKLY WITHOUT IT BEING  
REALLY BUSINESS LIKE AND  
MORE LIKE A BUNCH OF FRIENDS.  
THE SUPREME COURT UPHOLDING  
PROPOSITION 8 IS SUCH A  
RIDICULOUS THING. WHEN  
WE ARE IN GERMANY OR  
ENGLAND OR WHATEVER  
AND WE ASK THE  
CROWD IF GAY  
MARRIAGE IS LEGAL,  
IT'S NOT A CASE OF  
OF THEM BEING LIKE,



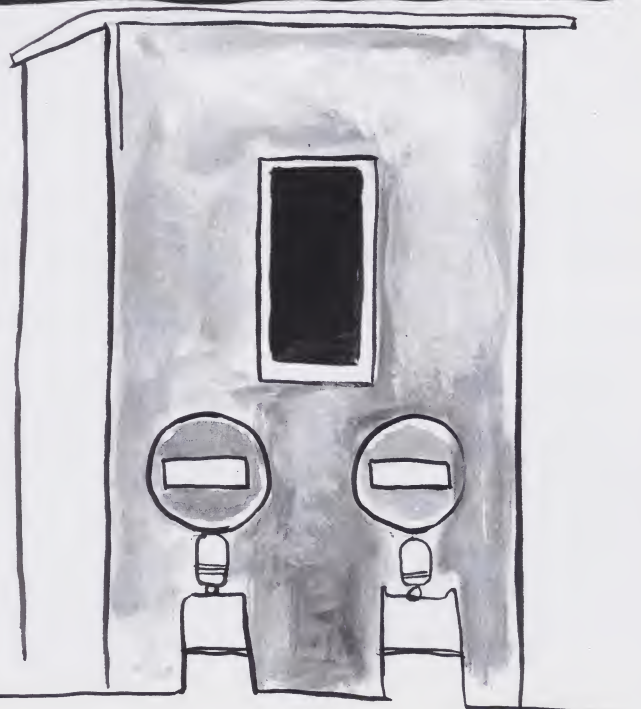
"YEAH, IT'S TOTALLY LEGAL!"  
IT'S MORE THE ATTITUDE OF  
"YEAH, OF COURSE IT IS! IT'S NOT  
EVEN AN ISSUE." I THINK ANTI-FLAG  
IS DOING THE SAME THING AND THAT'S  
NICE BECAUSE THEY HAVE A FEW  
MORE FANS THAN WE DO, SO  
I HOPE THAT A LOT OF  
PEOPLE BUY THAT SHIT.  
WE KNOW THERE ARE A  
MILLION THINGS GOING ON IN  
THE WORLD BUT THIS IS  
JUST ONE OF THOSE THINGS  
WE COULD REALLY  
GET INTO.



(ON FILE-SHARING) BO: I THINK IT TAKES THE FOCUS IN A DIFFERENT DIRECTION FOR BEING IN A BAND. NOW, YOU CAN'T JUST RELEASE A RECORD AND MAKE TONS AND TONS OF MONEY LIKE A LOT OF REALLY BIG BANDS. YOU ARE NOW FORCED TO TOUR... FIND OTHER WAYS TO MAKE MONEY OR MAYBE JUST NOT MAKE MILLIONS AND MILLIONS OF DOLLARS WHICH I THINK IS FINE AS WELL. PEOPLE LIKE EMINEM AND LARS ULRICH COMPLAINING ABOUT THIS STUFF IS ABSOLUTELY ASININE BECAUSE HOW MUCH DOES IT REALLY HURT THEM? YOU ONLY HAVE \$50 MILLION NOW? ARGUING ABOUT THAT KIND OF STUFF IS ABSOLUTELY RIDICULOUS. BANDS LIKE US ARE THE ONES THAT THIS KIND OF STUFF IS REALLY GOING TO HURT BUT AT THE SAME TIME I DO THINK THAT TRYING TO STOP OR COUNTER IT IS JUST KIND OF POINTLESS BECAUSE IT'S NOT GOING TO HAPPEN. WE JUST HAVE TO ADAPT A LITTLE BIT. I ALSO THINK THAT THERE ARE ENOUGH PEOPLE OUT THERE THAT WANT THE LYRICS AND THE PHYSICAL FORMAT THAT THEY ARE GOING TO GET IT BECAUSE IT IS SO MUCH COOLER AS IT IS THIS BIG THING WITH COOL ART AND THIS AND THAT, SO IT'S MUCH MORE THAN JUST A CD. BEFORE WE RELEASED THIS RECORD, WE CODED THE RECORD ON OUR COMPUTERS AND WERE REALLY STRICT AND MADE A PACT TO NOT GET THIS STUFF OUT TO ANYONE. YOU REALLY HAVE TO GUARD YOUR SHIT NOW BECAUSE THERE WILL BE LEAKS STRAIGHT FROM THE STUDIO WITH UNMASTERED VERSIONS OF SONGS. THE FIRST IMPRESSION WHEN YOU HEAR SOMETHING IS GOING TO HAVE A BIG IMPACT, SO YOU HAVE TO KEEP IT UNDER WRAPS. IT DIDN'T LEAK UNTIL WE SOLD IT. ONCE IT'S DONE AND FINISHED, I'M JUST STOKED SOMEONE LIKES IT, WHETHER THEY PAID FOR IT OR NOT. IN THIS GENRE, CAN

IT EVER BE ABOUT MONEY? IT CAN'T BE. YOU HAVE TO MAKE SOME MONEY TO BE ABLE TO DO THINGS, BUT IT'S NOT EXPECTED. IF WE WERE TO SELL MORE RECORDS THAT WOULD BE COOL, BUT IT'S NOT WHAT I EXPECT. I CAN MAYBE UNDERSTAND LARS ULRICH'S POINT A LITTLE BECAUSE THAT'S HIS JOB, SO HE SEES IT THAT WAY, BUT ANY MONEY WE MAKE IS JUST A BONUS. WHAT WE DO CAN NEVER BE ABOUT MONEY. I'M NOT SAYING I DON'T LIKE TO MAKE MONEY, BUT BEING BUMMED BECAUSE YOUR RECORD IS FLOATING AROUND FOR FREE IS CRAZY. I'M JUST PUMPED PEOPLE ARE INTERESTED. IF THEY DO LIKE IT ENOUGH TO BUY A RECORD, THEN THAT'S COOL. MAYBE THEY WILL COME TO A SHOW AND BUY A SHIRT. I THINK THE NETWORKING PART OF IT IS A REALLY COOL THING. AT THE SAME TIME, IT DOES SORT OF BUM ME OUT THAT A NEGATIVE ASPECT OF FILE-SHARING IS THAT IT HAS ELIMINATED ANY KIND OF UNDERGROUND. YOU CAN BLAME THE INTERNET FOR THAT, TOO. IF YOU'RE A BAND THAT IS GOING TO TALK ABOUT HOW YOU MADE SOME SUPER LIMITED 7", TOO BAD - IT'S ALL AVAILABLE OUT THERE. THERE'S NO REASON TO FIGHT IT. THE DAYS OF LOOKING AT BANDS THANK YOU LISTS ARE OVER. NOW, IT'S NOT EVEN LIKE YOU CHECK OUT A FEW SONGS -

YOU JUST DOWNLOAD THE WHOLE RECORD. THAT PART IS SAD BECAUSE THERE IS NO UNDERGROUND. ANYTHING AT THE GRASS ROOTS LEVEL CAN REALLY GET BLOWN UP QUICKLY. STEVE: BELLINGHAM IS KNOWN FOR ITS LAID BACK ATTITUDE; DO YOU THINK THIS HAS HAD AN AFFECT ON SHOOK ONES? BO: YEAH. JIMMY IS THE ONLY ONE NOT FROM HERE AND HE'S THE ONE WHO ISN'T SUPER LAID BACK. YOU'VE TALKED TO FUNDS, HE SOUNDS LIKE AN ORANGE COUNTY GUY STRAIGHT OUT OF ENDLESS SUMMER TWO WHEN HE TALKS. MAYBE A LITTLE BIT LIKE THAT ABOUT HOW WE ARE ALL CHILL DUDES. ■





# ASSAULT RECORDS



**AT HALF - MAST**  
Fathers And Sons LP  
ASR-021



**TALL SHIPS**  
Voyages LP  
ASR-020



**ANOTHER BREATH**  
The God Complex LP  
ASR-024 OUT SOON



**BROTHERS**  
Tragedy 7"  
ASR-018



**DAY OF THE DEAD**  
Perspectives LP  
ASR-022



**JUST WENT BLACK**  
Crossroads 7"  
ASR-023



[WWW.ASSAULTRECORDS.COM](http://WWW.ASSAULTRECORDS.COM) | [MYSPACE.COM/ASSAULTRECORDS](http://MYSPACE.COM/ASSAULTRECORDS)  
[WWW.XSENTIENTX.COM](http://WWW.XSENTIENTX.COM)

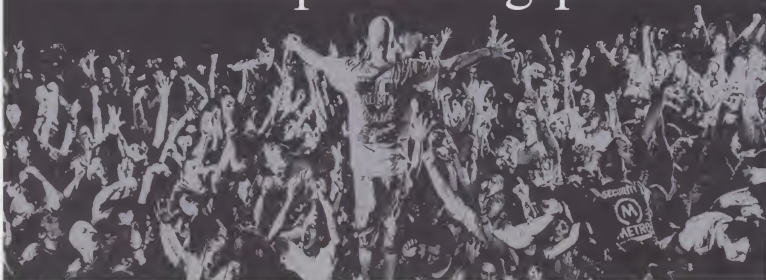


## STUCK IN THE PAST

90s hardcore webzine

featuring interviews, reviews,  
classic records, polls,  
downloads of long out of  
print records, and much more

[xstuckinthepastx.blogspot.com](http://xstuckinthepastx.blogspot.com)  
[xstuckinthepastx.blogspot.com](http://xstuckinthepastx.blogspot.com)  
[xstuckinthepastx.blogspot.com](http://xstuckinthepastx.blogspot.com)



*It's on another level. Once you hear this shit then that will be it; hit fuckin' songs! -xStuck In The Pastx blog*

## Minor Effects



[myspace.com/minorfx](http://myspace.com/minorfx)  
Pre-Sinking Ships, Meltdown, Physical Challenge and Slug Stumps

You can listen to it in your room, a van or a closet. You don't gotta fret problems and ya won't wanna pause it.



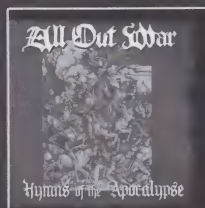


# TRIP MACHINE LABS

TRIP MACHINE LABS  
P.O. BOX 317  
NYACK, NY 10960 USA

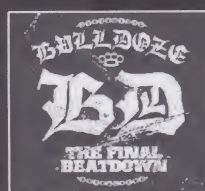
## ALL OUT WAR - Hymns of the Apocalypse 7"

2 songs showcasing All Out War's punishing display of hardcore aggression crossed with the brutality of metal while avoiding the shortcomings of both genres. To get a taste of All Out War's musical style, envision CARCASS colliding head on with "Age of Quarrel" era CRO MAGS. Two styles as different as they come but All Out War combines the two to form an attack unmatched by today's standards. On color vinyl for a limited time.



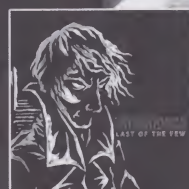
## BULLDOZE - The Final Beatdown CD / DVD

The complete discography from the originators of "Beatdown-Style" hardcore. Contains their demo, 7" and both New York's Hardest compilation tracks: 10 studio tracks in all and a complete live set from 1995 at The Wetlands in NYC, all completely remastered. The DVD contains over 1 hour of live Bulldoze footage shot at the legendary NYC clubs, CBGB and The Wetlands.



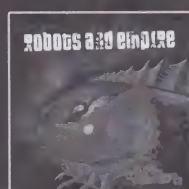
## UNFORGIVEN - Last of the Few 7"

This Connecticut supergroup features former members of WITH HONOR, AMBITIONS, DEAD WRONG and I RISE. Fusing the best elements of New York and Cleveland-styled metallic hardcore similar to MADBALL, RINGWORM and LIVING HELL. On color vinyl for a limited time.



## ROBOTS AND EMPIRE - Color Touches CDEP

On "Color Touches", their follow up EP to 2007's full length "Omnivore", Robots and Empire builds upon their post hardcore meets space rock sound displaying a more focused song writing process that delivers well crafted songs for fans of many genres. Within these 4 new songs you can hear the musical influence of CAVE IN, FAILURE, BLACK SABBATH and FAITH NO MORE.



Also available...



## ALSO AVAILABLE:

### BEHEAD THE LAMB Messiahlation CDEP



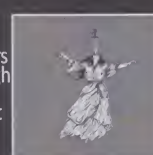
Behead The Lamb features former members of ALL OUT WAR and NERVE GAS TRAGEDY, displaying a sound that channels their death metal influences only hinted at with their previous bands.

### DISSOLVE Caveman of the Future CD



Poughkeepsie, NY's Dissolve delivers 13 tracks that twist and turn through their signature brand of chaotic metalcore that has built them a cult like following throughout the North East over the last 15 years.

### TOURNAMENT Swordswallower CDEP



5 song spastic hardcore-punk blast that showcases this Brooklyn quartet playing noise reminiscent of DRIVE LIKE JEHU, KARP and UNWOUND.

Coming soon on **TML: THE WRONG SIDE** demo 7" | **ATLAS SHRUGGED** Discography CD  
[www.tripmachinelabs.com](http://www.tripmachinelabs.com) [tripmachine845@gmail.com](mailto:tripmachine845@gmail.com)

Distributed by REVELATION, VERY & INTERPUNK | Europe and Asia by GOODLIFE

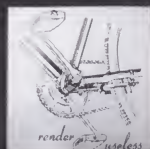


# DAMAGES

scars 7" out now

Early Discord/Ebullition sounds mixed with Touch And Go style noise rock. Impassioned and abrasive emotional hardcore.

## Also available:



Render Useless  
24 Songs - CD LP

Intense mid 90's emocore from Victoria, BC. This is their complete Discography.



All Through a Life  
Cities Become Ideals - 7"

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# GET IN

One of the frequent topics that arise when discussing Only Crime on tour is the giant truck the band calls home, people are curious about this beast as it is so unique. Bought and built by the group ALL for The Descendents tours in 1997, this is one of the most unique and road-worthy touring vehicles in North America. But, as a result of ALL's low level of activity, the band has rented it out to Only Crime.

Bill Stevenson sheds some light on the vehicle he bought and customized for his bands' touring needs.

A special thank you goes to Jason Allen for his assistance with this article.  
Truck illustration by Peter Chilton.



# THE TRUCK

## Solving One of the Big Tour Dilemmas

I think a challenge a lot of bands face is how to get past the van and trailer thing. Some bands will add hotels to that formula but we never ever used hotels, we'd just sleep on people's floors or sleep in the van. I like touring in a van but the way The Descendents, ALL and Black Flag toured was constantly and non-stop so the vehicle is really your house at that point. If it's sweltering summer weather then it's already hard to sleep in there and there already too many people so everyone can't sleep at once. The next step for bands – if they get big – is the tour bus thing but those are so retardedly expensive it's unbelievable. Even just to rent a tour bus and driver for a two-month tour you're talking about forty or fifty thousand dollars. So the other option between a van or tour bus is when you see bands with airporter type shuttles, RVs and various other things that people have tried. The problem with RVs is that they are not mechanically strong enough to use the way punk bands abuse a vehicle, tow a trailer and stuff like that; they are great for the 7-day vacation but they just fall apart mechanically. People have tried school buses; we used to have a school bus at one point but it seemed like it was always breaking down. So we ended up with these GMC trucks that have Caterpillar diesel engines and huge Allison transmissions that have never broken. I bought it in 1996 or 1997 and it's never broken, maybe there are some tiny things that broke but these trucks have tons and tons of power and tons of reliability. What we did was convert the box on the back of the truck into two areas, one is the sleeping area with six bunks and the other is a hang-out area with a TV, coffee machine and so on. Choosing the truck was really about finding that middle ground between a van and tour bus but a reliable middle ground.

## Modifications

The box is 18-feet long and the ceiling is about 7 or 8-feet high. You can stand up all the way in the back of the truck, something you can't do in a van. We built six bunks, three on each side of the truck, that are actually made a little bit bigger than tour bus bunks because I hate not being able to stretch out. They are just made out of wood but if I had to do it again I would probably make them out of metal. They are about 6.5 to 7-feet long and as wide as they can be with a little aisle down the middle to walk through. You can also walk all the way through the truck. If you enter the truck through the passenger seat door you can go through a little doggy-door to

get to the bunk area, go through another door and get in the hang-out area and then go out the back door of the truck. This back door was basically taken off an RV then fitted on the back of the truck. In the back there are two overhead storage areas with bench seats below them and then storage under those. It works out that if everyone doesn't bring too much crap then there's a place for everybody's bag rather than just having stuff being thrown around everywhere. There's also a TV with DVD player, a coffee maker, fridge, microwave and some places to stash snacks and food.

## The Generator

The generator's main purpose is to power the two air conditioning units. It can be sweltering hot outside but be really pleasant inside; they are typical RV rooftop units. The generator is a Honda with about 5000 watts and runs pretty much all the time. Every once in a while the parking at the club will be such that you'll have to turn it off. Say you are in front of a fancy restaurant and the owner asks you to turn it off then it may suck for a few hours. There's also 12-volt power for some of the lighting and other smaller electrical uses that actually comes off the batteries on the truck. I think it's electrically possible to create some type of inversion system that would power the AC units directly off the truck but I looked into it the best I could and couldn't find anything big enough to power them. Then instead of having the generator run all the time you have to have the truck run all the time. I guess we run them both all the time anyway but nobody wants to hear that in this day and age of everyone trying to step up their game in terms of the environment and all that.

## Looking Back on Construction

If I had to do it over again I would probably find a way so that all the power would come from the truck when the truck is running. At the time I was building it I couldn't find a plan to get it to work that way. If you throw enough money at anything you can always find a way to make it spiffy but as of right now I think I have about \$45,000 total put into it and I bought it brand new. Given my little experience with the various trucks, vans and buses I've owned in the past I found every step of the way was an exercise in improvising. Every step of the way there was something like, "If I ever do that again I'll do it differently." By the time I finished building the truck I was like, "OK, now I know how to do it. Can I start again?" But it was too late. Ha ha. I had a carpen-

try-inclined buddy (Abe Brennan from My Name, Joy Subtraction and Wretch Like Me) help me with it so a lot of the decisions were made using wood instead of metal. If I had a really good buddy who was a welder then I'd do it with metal. I'd also spend more time with the wiring and getting that all organized so there would be no octopuses of wires everywhere or anything like that. The suspension too, that's my one beef with the truck. I wish someone would give me \$4000-\$5000 to put the Air Ride on it because that would be nice. The original purpose of these trucks is for heavy cargo and that's the one flaw in my plan because the suspension on the truck is really firm and can be brutal unless you've got a lot of weight in the truck and trailer: they are not designed for people to live in them. •

## Vehicle Classification

It's registered as an RV but I think it's done-so illegally. If a cop were to pull us over and tell us that it's breaking the law in some way and we told him that it's not a truck but an RV then the cop would just go, "Well, I don't care. This is a truck, fuck you!" It's registered as an RV and we're not hauling commercial goods – we're not "trucking" or "trucking" – so we don't stop at weigh scales and do that whole thing. We never ever stop at weigh scales and I think in the twelve years of having the truck we've only had two citations for it. Usually the cops are pretty cool with us. Sometimes we've got something that's not legal on it or something. When they actually climb up into the truck and look around they are like, "What the fuck are you guys doing in here? What is this?" They usually leave us alone and so do the border guys.

## Maintenance

As far as maintenance goes as long as the fluids and filters are changed when the manual says they should then that's really it. The oil on the generator needs to be changed every day and the truck's oil needs to be changed every 10,000 miles or something. We always take the truck into a shop at the end of tour and get all the fluids changed, and then it's just always ready to go. It can cost a little bit of money on a big truck like that but you can do it yourself if you are a little bit mechanically inclined.

## Wildlife

I was just driving and a deer darted out in front of the truck. It only caught the front right corner, I don't know how many tons the truck is and its front

By the time I finished building the truck I was like, "OK, now I know how to do it. Can I start again?"

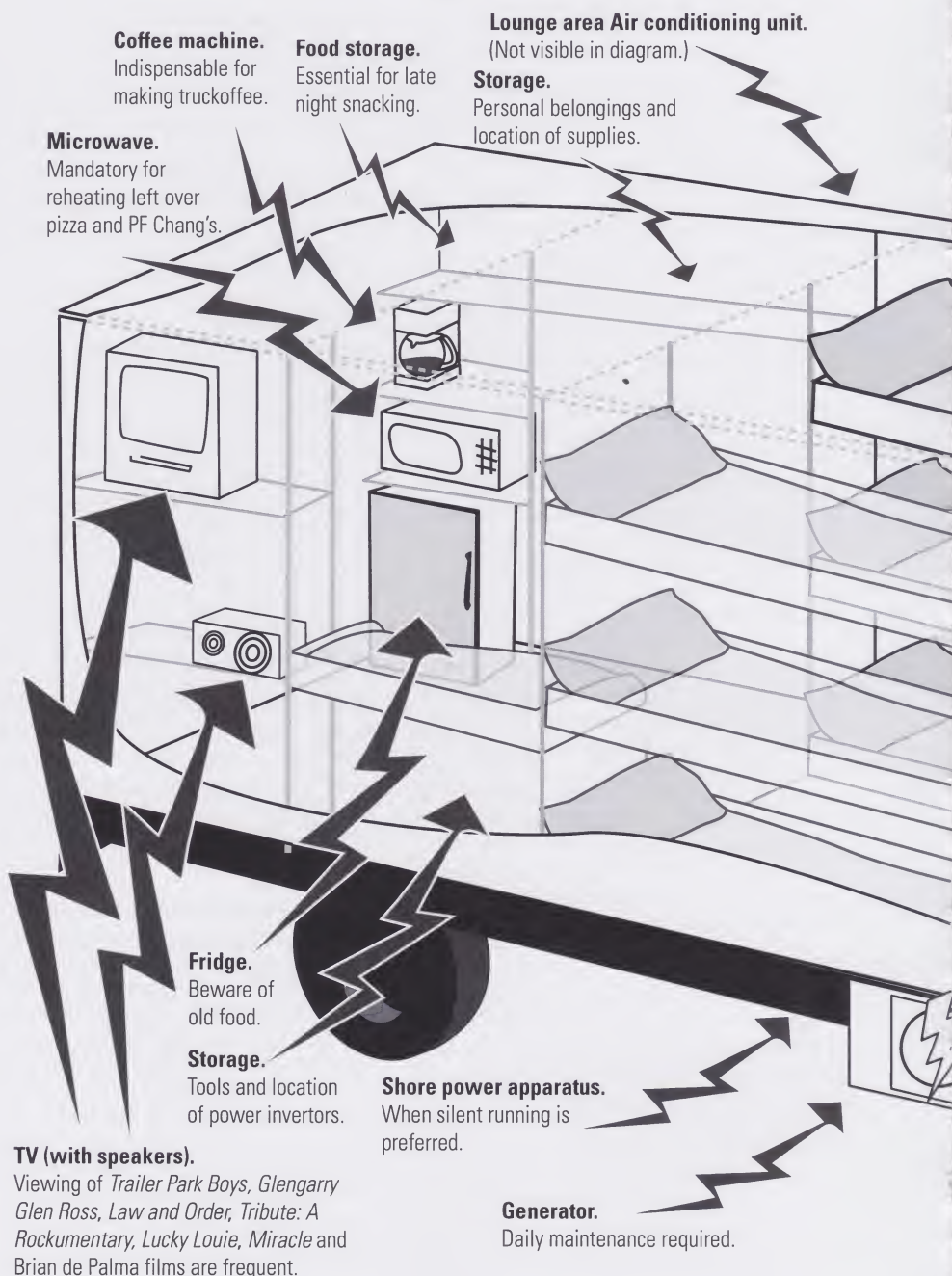


Once when someone wanted the truck turned off, we told them there were life respirators in the truck and that if the generator was turned off then the respirators would shut down.

bumper is maybe 1/2" thick steel, so it's very heavy and strong. When deer jump out in front of cars people die, they go through windshields and stuff. I was going about 70 MPH which is not fast by van terms but for these trucks that's about as fast as they can go. So I hit this deer... and because it hit by the corner of the bumper... I sort of punted it. I punted it forward and to the right. It must have been a very weird last three seconds of that deer's life. I'm just glad we weren't in the van for that because it would have been a complete fatality-type accident. It was a decent sized deer and I was going fast. With a van and trailer there's an unequalibrious distribution of weight where you've got the weight in the back with the trailer. You've got this thing going down the road that is inherently unsafe and all the weight is in the back that causes the van and trailer to want to turn around like a gyroscope in a way. The trailer wants to get in front of the van when the van puts its brakes on. I've had problems where we've dodged or hit deer or elk and been thrown around and bloodied up; it's just not good.

### Parking

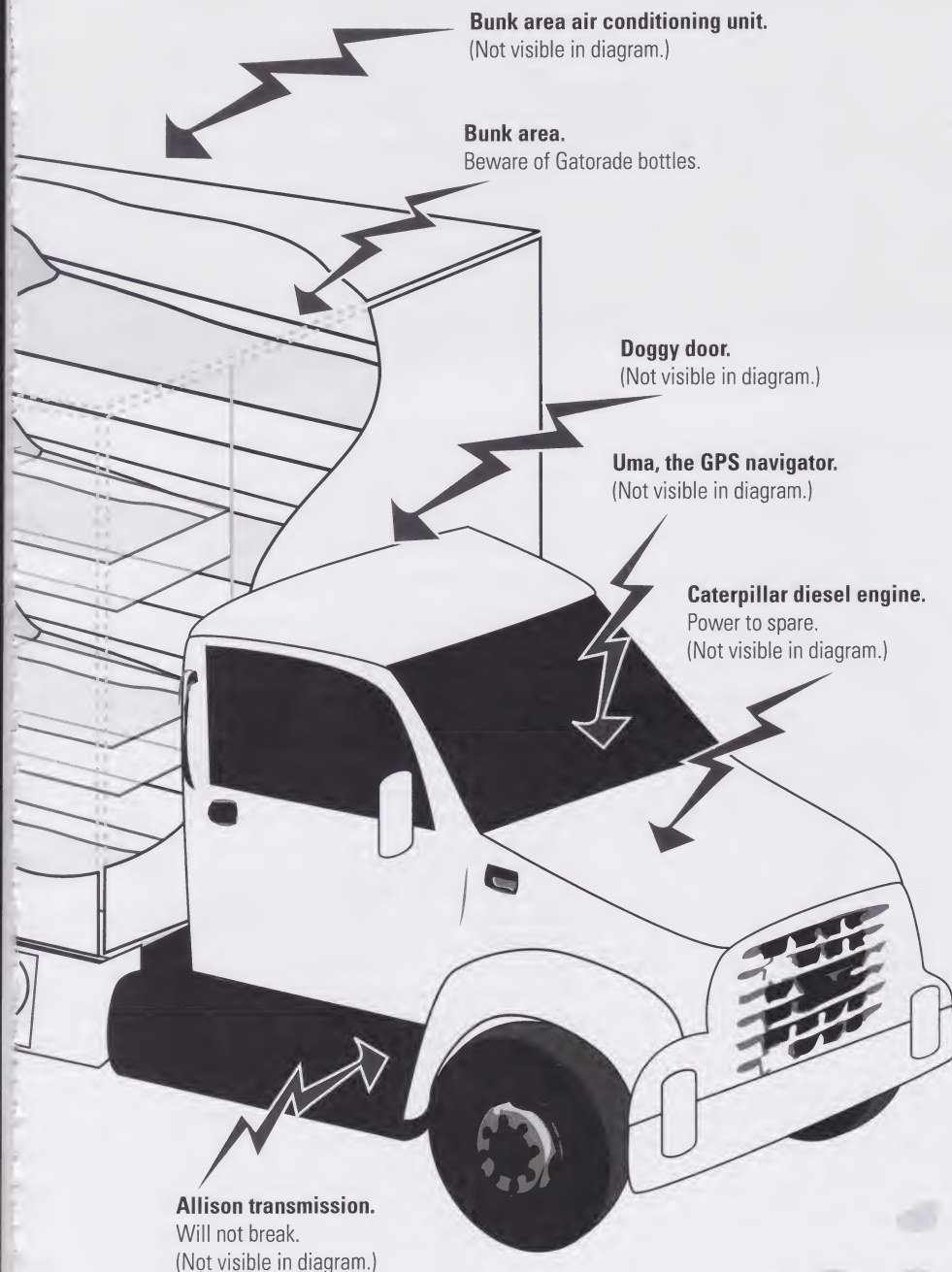
The funny thing about the truck is that it can be harder to park at the clubs because of its size but in other ways it can be easier because it's so big it can look overbearing. Even if you just double park and put your hazards on for ten hours nobody really wants to come up to you, knock on your door and tell you to move because of the way it looks. They don't know if it's some Al Qaeda people inside with bombs or whatever so they just stay away from it. It does take up over two parking spaces lengthwise so it can be a hassle if the club doesn't have it's own proper parking lot. Let's say you park it in front of a book store by the club, the truck's real big, the generator is kind of loud and the owner comes out and tries to get you to turn it off. The first thing I will usually do is try, "No hablo inglés" but if that doesn't work then I have to turn the generator off. Once when someone wanted the truck turned off, we told them there were life respirators in the truck and that if the generator was turned off then the respirators would shut down. It kind of became a hobby to try to keep the truck on and have fun doing it. Usually you can tell though when you pull up to the club; you get a feel for where you'll be hassled so you pick a spot maybe a little further away where you know nobody will come and fuck with you.



They don't know if it's some Al Qaeda people inside with bombs or whatever so they just stay away from it.



Some people who are oriented to driving sports cars or something like that just might not get the handle on it and, quite frankly, it can be really, really scary.



### Sleeping

There seems to be three or four categories of people when it comes to sleeping in the truck. There are the people who can't sleep while the truck is moving; people who can't sleep when the truck isn't moving; people who can't sleep comfortably outside of their own bed; and people who can just sleep whenever, wherever and don't really have a problem with it. I can get by sleeping wherever although in the last few years I've kind of developed a little bit of claustrophobia but that's not really relative to the truck.

### What Others Think

The punk rock community is really funny. I remember when we first started touring in the truck instead of the van and people would be like, "Oh, those guys are rock stars now. I guess a van isn't good enough for them." I remember thinking that it was such a strange comment because it implied so much. It implies these kids want us to not be comfortable or have a place to sleep. I wouldn't wish that on them or for them not to have a place to sleep. Then on big rock tours where everyone has buses you'll come in with your funky-ass loud truck and people will be like, "Look at that! Look at the ghettomobile!" You get it from both ends and I'm thinking, "Ghettomobile? Wait a second, I thought we sold out?"

### Driving

The thing about the truck is that not just anybody can jump in and drive it. It's many tons and you can't just slam on the brakes when the light turns red, you have to plan out your actions way ahead of time. Some people who are oriented to driving sports cars or something like that just might not get a handle on it and, quite frankly, it can be really, really scary.

### Peeing

I don't think this is unique to the truck, pretty much all bands know this one. I usually take two or sometimes three Gatorade bottles and just leave them in my bunk. Once a day I'll go empty them out so I'll be good to go again the next day. Some guys can pee from a lying down position while other guys really can't. I can, literally, pee in my Gatorade bottle almost without even really waking up because I've been doing it for so many years, I don't even have to think about it. Funny sidebar about the pee bottles; Bug, just to be ornery, used to get those really big, big bottles for cranberry juice that sit like two feet high and he would leave it where everyone has to deal with it or look at it. Yeah, I don't want to see someone else's pee. 🍷

You get it from both ends and I'm thinking, "Ghettomobile? Wait a second, I thought we sold out?"



# Excursion

**D**ave Larson has been one of the mainstays of northwest hardcore and punk since the mid eighties. Originally from Bellingham, but now living in the Seattle area, he started Excursion as a fanzine that morphed into one of the longest running record labels in this area. He has 45 releases at this point including ones for such bands as Undertow, Botch, Sinking Ships, and Himsa along with a few full-length movies, the most well known being 2000's *Edge of Quarrel*. This spring we had a chance to sit down and chat about his endeavours within the independent music community. For more information please stop by [Excursionrecords.com](http://Excursionrecords.com).

I found a letter online you wrote to *HeartattaCk (HaC)* at a zine download site. I've got a little bit of an idea of what the whole Dutch East India Trading (DEIT) thing was about but that's just a little bit before my time so could you go into it? This is pretty old stuff though so I don't know if you want to talk about it.

Absolutely, we can talk about it. This was one of the dominant issues with my label so I'm happy to talk about the whole thing with *HaC*, Kent, and Dutch East. When I started Excursion I had \$700 to put out a 7" and Ron from Overkill Records/Brotherhood told me all the steps I should take to get it done. So I did it for a band called Ten-O-Seven, took all the money I made from that and put it back into a 7" for a band called Waterstreet. I pressed 1000 and sold most of those. I traded releases with people from all over the world but a lot with this guy John Lisa from Staten Island, who sang for Sleeper then later the name changed to Serpico. John hooked me up with tons of people and helped me get distribution because I didn't really have any and was just selling everything through ads in *MRR*. I put out a Sleeper/Gutwrench split 7" and John told me that he had discovered this distributor for his label called DEIT. At that time there was no good distribution for tiny labels because Rough Trade and some others had just gone out of business and taken everyone's money down with them. Anyway, John had made a contact at DEIT with a woman named Camille. She told John that he could send them ten to thirty 7" records along with a description, basically anything that he had traded other labels for his releases, DEIT would sell them, and he would get cheques every sixty days. After John had done this for a couple months and was getting paid he called me

up and said, "Dave, you've got to do this! I'll put in a good word for you." I called up Camille, talked to her, tried it, and after sixty days I got a cheque for the records I sent. They'd sold everything! So I got in touch with everyone around here that I knew – Ron from Overkill, Brian from Scorch Records – and told them we should do this. I'd take their records and sell them for 25 or 50 cents more to DEIT. In the first six months I'd sent DEIT stuff from Engine Kid, Galleon's Lap, Brotherhood and then later the first Sunny Day Real Estate 7"; tons of other old Northwest stuff too. DEIT would get the stuff in, fax out the lists, sell it all in one day and then be over ordered by 50 or 100 copies. It rapidly got to a point with DEIT that they trusted that if I sent them any records they would sell them out immediately. They had this kind of relationship with a few different people. Camille then offered me a deal where she was like, "Look, you're putting out your own records too. Why don't you let us put out your records so we can just skip a step?" I didn't really want to be involved in that, or any, type of business. I just wanted to do it myself because I didn't really know what I was doing. So she suggested we do a P&D deal. She basically said that I would send them all the artwork and music, I would still retain the rights to it all, but they would deal with the record manufacturer and would be the main source distributor. For each record they would send me a certain number of copies to do whatever with but they would be going out to all the stores and would get all this stuff done for me. They had in house computer people and all this stuff, they trusted me, and they said they would just keep a balance sheet and as soon as this starts to make money they'd send me the balance on it. I'd still deal with the bands and set up all the deals with them, it would be a two-year deal, and DEIT would be very hands

off. If in two years this didn't work then the deal was off. I said "no" because I didn't have any releases I wanted to do that with anyway. Then a couple months later Undertow had broken up and then reformed with John singing instead of Joel...

#### Was this when Refuse became Undertow?

No, Refuse became Undertow with Joel still singing and put out a split with Resolution, a four song demo, a song on the *Words To Live By* compilation and somewhere else there is a song. Then they broke up, Joel left forming a band called Saidchild, and very shortly after that the guys from Undertow reformed with John singing instead of playing bass and that's when they recorded the songs for *Stalemate*. I started to put together an issue of *Excursion* zine that had a cassette tape called *This Is My World*. I was getting songs from everybody in the Northwest that I could, anything from tiny obscure Bellingham bands with 4 track recordings to Undertow, Strain, Engine Kid, Galleon's Lap, Sparkmarker and tons of other stuff like an unreleased live Brotherhood song. I had a great time working on this and got to know the Undertow guys pretty well. Somewhere along the way one of them said, "Why don't you do a 7" version of the demo?" I think I said something like, "Yeah, I'd love to do an LP." This is so long ago I can't even remember. Ha ha. At that point I had about \$400 to my name – which is sad because right now I probably have about \$400 to my name – and no more money coming in so I was never going to be able to pay for recording or anything. At the same time Matt from Ten-O-Seven told me he was ready to record another LP and wished he could do it on Excursion. I loved Ten-O-Seven and Matt was a great friend so I now had two bands with people I really loved and there was no way I could do this. There was no



# rs10n

way I could get a loan from anyone in my family or anything, but then the DEIT thing popped back up in my head. I called up Camille and she told me to just tell her how much money I'd need to get it done. The records would be made, and it would just be a two year deal. So I did that with Undertow and Ten-O-Seven to try it out. At that point I decided I had to move to Seattle because that's where the bands were. Ron, the great facilitator, got me a job at Kinkos and a place to live. Everything always goes back to Ron, that's just how it works. I got set up down here and got things going. My releases came out and DEIT started selling a lot of copies because they had access to stores. Everything was still cool and nobody had a problem with it but then other labels started doing it. During this time Kent from Ebullition stopped doing *No Answers* zine, started *HaC* and Ebullition started becoming a very serious distributor. His distribution operation had reached the point where it could take large numbers of copies and he was doing pretty good business. It was very cheap, he wasn't making a lot of money, it was very admirable but he was getting bigger. At that point in the early nineties it was very cool, there was a lot of really great underground stuff happening where networks were being built. You could sell more records, which meant you could get more people involved and everything was growing. I made a little money from the DEIT deal and had enough money that I didn't need to release everything through them. I put out the *Universal Choking Sign* compilation, the first *Unifying Themes* Botch CD and various other smaller things. Somewhere along the line Kent got something stuck in his craw and pissed off about DEIT. At first there were rumblings in some zines' letter section that it wasn't cool that you could use someone else's money to put out your record,





you should only use your own money to put out your releases. Using money that came from someone else's business was in some way impure and, on top of that, DEIT wanted barcodes on all their releases. You had to fight not to have a barcode on your release so if the band didn't care then there was no point in fighting not to have a barcode. I didn't care so I never fought. I don't see barcodes as "not punk rock" but as an inventory management device, that's what they are. You can make them at home! It's stupid and I don't have an issue with barcodes. Kent had a HUGE issue with barcodes, and I understood because lots of people in the scene did. I just didn't care and wanted to do my stuff, my art, my whatever and not have to be in a constant fight all the time. More and more labels starting doing stuff through DEIT with these P&D deals and taking, I guess, "market share" away from Kent's world; that's the only way I can really understand it. I used to buy records from him and sell them up here and truly loved the stuff he did. The last two issues of *No Answers*, before his little half sized issue, are, I think, the pinnacle of hardcore zines. Anyway, shit started to hit the fan a lot more with this whole DEIT thing and Undertow started to get shit about their involvement with DEIT. I went on tour around the country with Undertow in 1993 and we started to get asked about this stuff. There was an interview in Florida. We're in a Denny's and Pettibone is doing this interview and the questions are getting a lot more political than in any past interview. John is answering the questions and giving his point of view but none of these guys were very political in terms of American politics and I was kind of obsessive about it. Clinton had been in office for just over a year. I listened to a lot of right wing talk radio to "get to know the enemy" and I was a pretty big Clinton fan but I also felt that Clinton being in office was kind of hurting punk rock because there was no longer a "big enemy." Reagan and Bush were bad guys! All of a sudden you had much more liberal policies being put into play in the government. John looks over at me and sees that I want to talk even though I'm not in the band. So he says, "Dave, go for it! Jump in." So I end up getting into this interview and talking politics. The interview ended up in a zine that was reviewed in *HaC*, by Kent. He referred to the Undertow interview and the fact that there were specific issues about politics being discussed in the interview. These were the things I had talked about at that Denny's and it was not mentioned that I was not in the band. The interview answers were just listed as being from Undertow. Kent said in his review, and I'm paraphrasing here, "That's all well and good but why are you willing to talk about politics when you are willing to be on this corporate label?" Basically, he said that, "It's stupid that we are talking about politics because we clear-

ly don't care about them because of the way we do our business." That pissed me off, but that alone would not have caused me to write a pissed off letter to *HaC*. There was also a review of the State of the Nation LP that Greg Bennick did some political spoken word stuff on in which Kent said that he couldn't take seriously because that band was "in bed" with other corporate bands. Whatever the hell that means. I guess Kent thought he should really have the market cornered on politics and that whenever anyone else talked about them it was an offense to him or that you had to clear it with him. Now I'm speaking facetiously but screw Kent. Fuck Kent McClard, Honestly, to this day!

**He's one of my bigger US distributors, oh man. Ha ha.**

Kent, you've been an asshole ever since this thing started but I don't care because we don't communicate. Anyway, I got so pissed off about some of the stuff he said in *HaC*. At one point he said that the argument that punk rock music should get into corporate stores in the middle of the US is bullshit because "people are born to be punk rock and are not created by the records they hear." That's what he wrote and it offended me a great deal because, really, what is that? Is that some type of punk rock master race? Is it predestination that I was born to be a punk rocker? I'm not "pure enough" in Kent's eyes because I don't follow his Reich? So I got all pissed off and wrote that letter. I made a point of writing in the letter that I wouldn't be sending records to him for review or doing any advertising that was going to violate his rules in any way. I respect his rules because it's his magazine and he should do what he wants. I didn't want the letter to sound like sour grapes and have him think that I was just saying this because I wouldn't send some of my releases to him. I just wanted to state that this argument was more important than records or business so I made a point that I would never ever send an Excursion record or ad for *HaC* whether we agree or not. Nothing. Done. There would be no business between us. That being said, here's what pisses me off about what [Kent] said. I wanted people to understand that it was the issue and not any of this other crap, OK? Fuck it! It would have been cool to do ads in *HaC* but it was expensive and I wasn't doing it anyways so I didn't care. I got pissed off with him about the zine review. I got high-and-mighty about his "born to be punk rock" statement because I think it's valid for people to find any pathway to something good, wherever it is. I don't think that limiting pathways to the world around you is good and it seemed to me that he had decided it was time to choke off ways for that twelve or fifteen year-old kid wandering around aimlessly in wherever the hell...

**Bellingham.**

Bellingham! Yes, right!

**Yeah, I see where you're coming from. I come from a town that's a little smaller than Bellingham, a little isolated and punk rock doesn't happen there unless you make it happen. In a place like Seattle it will just always be happening because it's a bigger city where stuff like that just keeps going.**

Sure! I didn't get into punk rock because I bought records at a store, I got into it because I skateboarded and found *Thrasher* magazine that had punk rock stuff in it. I'm pretty sure it had a barcode too! Anyway, in *HaC* #3 he responds to me, "You're just mad because you can't advertise in my magazine." He comes back at me with exactly the thing that I had so carefully tried to avoid. At no point does he give an actual response to my letter and maybe once touches on something I said. His responses to me were more damaging than anything else that has happened to Excursion because tons of people used to really pay attention to whatever he said. He said something like, "I recently read that Undertow had to sell their records for \$8 because they have to pay DEIT \$7 for every record they sell. Where does that money go and what does DEIT do with the money? There is cause for alarm here! Blah blah blah..." So he puts that in there and it's not true. It was never true! Anything Undertow ever got from DEIT was for free. I gave them records to take on tour and they sold them for whatever they sold them for and they kept the money. So, where did this come from? He puts that out there and I have no way to respond because this isn't the internet so there has been this totally false idea from him that Undertow is paying \$7 per LP for everything they sell. For at least five years after that people asked me questions about that. It got to the point where I responded to him about it on the lyrics sheet of the *Brewing 7"* compilation because I had to get to the bottom of where this crazy Kent McClard story came from. Pettibone told me that there was some guy involved in *HaC* who came up to them and got pissed off that they were selling the *At Both Ends* LP for \$8 because he thought it was too much money and it wasn't "punk rock." This was sometime in 94/95. Anyway, John responded to that person – and it wasn't Kent – something like, "I pay \$7 or \$8 for records all the time and if I want a record then I'll pay for it. If someone wants this record then they'll pay for it." So this guy goes back to Kent and says how Undertow pays DEIT \$7 or \$8 per record. Sure! SURE! I say in response on the *Brewing* compilation lyric sheet that Kent knew it wasn't true and that all he'd have had to do is a little verifying of his source... but that wouldn't have helped his argument



# THE EDGE OF QUARREL

ROCKY VOTOLATO  
JOHN PETTIBONE  
DANN GALLUCCI

## MICROCINEFEST 2000

presents the Second Place Audience Choice Award for

### Best Feature

to David [unclear] for

DEAD IN HOLLYWOOD

win. So that was it. I have not been involved with Kent McClard in any way. I think he imploded on himself, and I don't see anything good that came out of that world after that or at least very, very little. I'm bitter to this day but not because of lost business but because Kent was a great inspiration. He was one of those people who put out a message that made me feel the way I felt when I heard Kevin Seconds or Ian MacKaye. I was fifteen-years-old and it was the first time in my life when I'd ever heard something like that and it actually spoke to me. We go five or six years later and I'm finding the contemporaries that are really on the cutting edge of that underground. You've got Kent McClard with *No Answers* and things that were coming out like Born Against and Downcast and the first few Ebullition releases. I felt like that was the right path and the way to go, but when *HaC* happened I felt like if I took that step then I was actually betraying the things I believed in. The inspiration, the good feeling, and the welcoming hand of the "we can change the world, we're awesome, we're vital" feeling was dying with *HaC* and it was so disappointing. I'd never once met the guy in my life but it felt like a betrayal in a way, I don't know. That was a long answer! Ha ha.

**I guess to continue this a little bit more, these days something like your P&D deal people wouldn't blink an eye at. People don't even blink at Red Distribution that is Sony's distributor for very large independent labels. Why do you see this change? Is that even a good question to ask you?**

Hmmm, I don't know how much this is going to relate to your question but I think one of the reasons that punk rock hasn't gone away is because it evolves. It's a core belief system that is opposed to, what I feel, is basic bad things about society and crappy parts of existence that you just don't want to have anything to do with. So things keep evolving and I'll tell you that hardcore has the potential to be more amazing than it has ever been but is also in the saddest state it could possibly be in, both at the same time. Just spend some time on the Bridge 9 board and try to find some people that care, you know? That's one of the biggest representations of hardcore or at least one of the easiest to find representations of hardcore. I think it's funny. I read it, but I don't see the spirit of hardcore there and that's not about Bridge 9 as a record label but about those talking about stuff on the message board. So it evolves and we don't end up as part of this story where people talk about how there used to be this thing called the "hardcore scene" and now every once in a while you see a couple "hardcore people" like you would see hippies and bug them about how it's not the sixties anymore. In hardcore there's still the potential for amazing shit to happen, people to

get inspired, and for kids lives to get changed because that's what I believe it's for. This may sound trite or played out but it's for the kids. It's the Trial song and it's the whole reason. I'm 38, OK? Hardcore and punk rock has shaped my life and made me the person that I am. I like that person, I like where I'm going, and I've taken these values into my adult life; it's awesome and they will stay there. The reason why I want hardcore to exist now is because there might be some other kid like me whose life may be in shambles, may be depressed or suicidal, going to have a drug problem that could kill them or could end up killing somebody else. All those things can happen but they could find that last little thing to hold onto and with a last desperate grasp could grab that branch to pull them out and change their life. Sure that's dramatic but that's how I see it and why I will never let it go. That's why I want it to exist and not be crappy where people are caught up in stupid infighting about barcodes or whether some percentage of the money that went towards funding or advertising that release might have come from some corporation that has a division that also has a division that also works on weapons parts. I don't like that but it's the world we live in. You're going to go to the supermarket to buy food, you're going to have electricity come to your house, you're going to put on clothing and probably even drive a car. You can't escape this unless you go live in the woods and drop out completely but then you're not going to be part of hardcore. All these things make us lose track of what hardcore is really about which should be about changing your life for the better. Punk rock is different and I think hardcore is a separate issue; they start from the same place but I've always felt that hardcore had more to do with taking control of your life for the better whereas punk rock was more nihilistic and sort of, "fuck the world" which is definitely something I like. Ha ha. I have no idea if that even answers the question!

**I don't know how much you can answer about this but there was the "grunge explosion" here in the late eighties/early nineties and it put Seattle's independent music scene - if you want to call it that - in the spotlight. What, if any, affect did that have on the hardcore scene or punk scene?**

It's really weird. I mean, it is what it is because it happened but I think that people from outside the area get this idea that there was this "grunge thing" happening. Even though I say it as if it wasn't happening it actually was, you know? I think the vision of what was is different than the reality because by the time the world knew about it this wasn't a tight knit group of people playing shows together in rent-halls, these were bands signed to big labels. There were still elements of it with the smaller,

upcoming bands that would swim in that stream but grunge didn't help Seattle at all, at least not the music scene I cared about. It might have helped a big venue sell out some big grunge band's show but the all ages scene here was completely destroyed because we had the Teen Dance Ordinance (TDO) that didn't allow for all ages shows to happen and made them essentially illegal. Even though Seattle was the worldwide focus on this thing called "grunge" you still legally couldn't have a situation in the City Of Seattle where a sixteen or seventeen-year-old was in a venue where music was being played with a nineteen-year-old, that was illegal. If you wanted to break down the way the TDO was written, those from eighteen to twenty-years-old realistically had no legal way to see live music unless they went to a place where only people of their age were going. It was a very weird thing because you couldn't get into a bar unless you were twenty-one but there were no "eighteen and older clubs." It was really screwy because The City was terrified a twenty-three-year-old and a sixteen-year-old might be at a show together, clearly this would be a twenty-three year old pedophile and he was going to get on the sixteen year old. It took years to overturn that and all the national attention did nothing to help us. I like Sub Pop and a lot of those bands but it didn't really relate too much to what was happening in the hardcore scene.

**So probably the most recent large project you've been involved with is the Edge Of Quarrel movie. Let's go into that.**

OK, Evan Jacobs is a guy who used to sing for a band called Ice from California and is a screenwriter. He writes books and movies. He's a wacky dude and I like him a lot. He made a movie called *Walking Between The Raindrops*, shot it on video. It's got tons of dudes from the California music scene in it and it was a lot of fun. I got that movie on VHS, Matt Matsuoka from Ten-O-Seven saw it and said, "this is just shot on VHS in black and white, I'm going to do this right now." So in the next two months he wrote a screenplay for a movie called *Heartbreak Beat*. It was the movie equivalent of Ten-O-Seven songs; steeped in eighties films and a John Hughes world. I don't know if you've ever seen it.

**Yeah, I had it, saw it once and then a friend borrowed it and I never saw it again! Ha ha.**

It was the movie where Greg Bennick tricked me into smoking on film! Not real smoking though! Anyway, Matt gets a camera, starts making it, and then calls me up saying, "I've just added this part to the movie; you're going to be the director and I'm going to be the writer." So there would be this





scene where we'd be sitting in a room discussing this movie and as the movie unfolds it will cut back to us arguing about how the scenes should play out. It was really fun and Greg Bennick ends up being a mobster guy at the end who comes in and pulls a gun on Matt with all this crazy shit. Anyway, from watching Matt write it, to watching him film it, to going into 911 Media Arts which was a place that did pre-digital editing – we're talking editing on reel to reel video – I was bitten by the bug. I just had to do it. This was 1996, I was driving a delivery truck at the time, and it hit me that I should come up with a story about a punk vs. hardcore gang war sort of like in that movie *The Wanderers*. I loved that movie, I saw it on TV when I was really young, and have referenced it and thought about it my whole life. If you see my movie you'll know that there was stuff that was pretty much stolen straight from it, not lines of dialogue but the concept of the end battle being broken up by a third party and the sudden combination of two rival groups to fight another rival group is the end of *The Wanderers* too. I was just driving around thinking about it and what the story would be. Singles Going Steady, the record store, had just opened up and Derek Fudesco from The Murder City Devils was working there so I'd drop in all the time because I passed that store on my route. I would stop in, talk to him, look at records and bounce ideas off of him for this story. That became a routine and then one day I realized that I was actually going to make this movie and not just talk about it so I told him, "Ok, it's on and you're going to be in the movie. We are going to do this and it's going to be awesome! I'm going to get people together and The Murder City Devils have to be a part of it." So I started writing the story, got a loan from a friend to buy a camera, got some sound equipment and just started calling people up and getting them to commit to playing these roles. It was everyone from the music scene at this time and luckily enough Rocky, Dan and John all agreed to be in it. John is awesome because he's right there when you need him; he's exactly what I needed him to be. I just started to film at shows, set up scenes and getting people to donate their time; this took two years, about a year to film and almost a year to edit. I filmed the majority of it in a two week period in 1998 but then people would go on tour so the characters would be gone so if they were home for two weeks then I'd have to grab them and put them in my car so I could film their half of the conversation. There's a scene with John and Rocky talking as they drive around Capital Hill; one of them is filmed in the summer while the other is in the winter in a rainstorm. Ha ha. I had to film the both of them and then edit it together but that's not all because we also had to film things they were driving past so that one scene took seven months! So I'd edit it at a place called Hanszek Audio in the middle of the nights from ten PM to six

AM and while trying to figure out how to use the equipment, then it came out in 2000. I entered it in some contests, won a stupid little award so I can now call it, "The award winning *Edge of Quarrel*!" Ha ha. Ever since then I get offers to release it in different countries and it's been released on VHS and DVD in Germany, translated into Spanish for Spain and I'm talking to somebody in Japan right now about it. I've also released an official DVD version of it on Excursion last year. It is what it is, it's there, warts and all. I cringe when I watch it but every time I see it I see something that I like. Nobody in it is an actor and I didn't know what I was doing in terms of writing it. It would be a whole lot different movie if I was doing it today, that's for sure. I apologize profusely to everyone I put through that process. Ha ha. I hear stories now and then about people who will be out on tour, all these years later, and someone will come up to them and want to talk about the movie or a line. Even funnier were the people who thought it was a true story about Seattle so I guess it can't be that bad because there were people who thought it could possibly be real! Ha ha. The funniest story is one of the guys in the movie was in Salt Lake City and a bunch of guys approach him who had a problem with him. They were straight edge kids whom he had to talk down and tell that everyone in the movie was friends, that we weren't at war, that everyone hung out and we had a good time. He had to tell them, "We made a movie together, how could we have done that if we didn't like each other?" I've had to answer many emails and letters about how much of that was true.

**I actually wanted to talk about that because you mentioned on the DVD about people taking this movie seriously. I was wondering if you had any stories about people approaching you asking what was up with the Seattle scene and are there really these issues.**

The funny thing about it is that some things in the movie really happened but they didn't happen between those two groups of people. There wasn't a punk rock vs. straight edge thing, there was maybe a year in Seattle where there was shit talking between the punk rockers and Ron Brotherhood and his crew. They'd do shows together and then be mad at each other for a few months. That band Last Gasp was on Overkill but then Ron had a problem with the singer and they kind of had a verbal battle for a while, from that was born the idea of the movie. The constant running of groups of people going after one another happened but it wasn't punk vs. straight edge, it was a whole bunch of people at a show chasing after a guy who pulled a knife on one of our friends in the middle of the night. I was in that group of people, running along and watching my friend trying to break a bottle of orange soda so he could do the broken bottle thing. It was insane and the guy

got away so everyone just ended up milling around like idiots because we just chased some weird dude with a knife, you know? So there were some scenes in that movie that were drawn from real experiences but never any kind of hatred for the punk rock scene and I would hope no hatred in the punk scene towards the straight edge kids.

**When I see a lot of smaller independent films like this there will be scenes on the streets that nobody will really pay attention to but in *Edge of Quarrel* there are straight up fights and people being chased. Did you guys run into problems with people not knowing what you were doing and thinking that there is something really serious going down?**

Yeah, the first day of filming it happened. You can't really see it in the movie but it's in the opening credits where the guy gets the cigarette slapped out of his mouth. Dave from Botch and those guys rolled out in the street and really went for it, you know? It was outside of a show, I had my camera and I was like, "Let's film some stuff!" I didn't expect them to go out on the road but they did and actually stopped cars; cars had to move around them and you can see that in the opening credits. So those cars drove away but shortly after that a cop showed up and asked what was going on. I had to go out and explain what was going on to him and he was like, "Yeah, ok. Why don't you guys be a little more careful with that shit?" The only issue we had was when we did a scene where Rocky and John are being chased by the punks all around Capital Hill and John throws some bottles. In that scene there were definitely people who didn't know what was going on. So people, for the most part, and this is what's so funny, is that you'd film something like that and people would just ignore it. Okay, so there's the Brotherhood record cover with the overlook of Seattle, right? We filmed a scene there with a bunch of guys who chase someone down the stairs and beat him while there are a bunch of college dudes at the top with a pony keg getting drunk. So every time I would yell, "Action!" they would yell "Charge!" They'd hoot and holler and watch everybody fake fight. A lot of times you could just get people into it because they realized what we were doing. One time I almost got jacked for my camera because I was standing pretty far away from everyone else and this guy was asking me what was doing so I told him. He then said, "Expensive looking camera" and I was like, "Ohhh..." He just stood there for a while considering it and I was thinking, "Oh man, this dude is going to clock me and run off with my camera!"

**So about the Sasquatch...**

Nope. 



So here is the final reviews section for *At Both Ends*, I'm sure a lot of people are glad to see this go. Some out there hate to face it that their project may get a negative review: welcome to reality. I'll be the first to admit that there were a lot of negative reviews in *At Both Ends*, I don't like a lot of what was sent in. Deal with the fact that not everyone enjoys something you've produced.

Through doing reviews for this zine over the past six years I've collected a whole lot of records that I don't want or need. If you're looking for anything that's been reviewed in this zine then there's a chance I might still have it. Get in contact and I'll sell you some stuff I don't want.

I'd like to apologize to anyone who gave me anything on tour for review that is not reviewed here. I did my best to bring as much home as I could but things get lost in the van so there are items that I just couldn't keep track of. Also,

there were at least two packages that arrived while I was on tour but were not picked up at the post office. I apologize for my former roommate being lazy and inconsiderate if you sent items for review that were returned.

Another reason your item(s) may not be reviewed is that the mail is simply not fast enough. A number of people contacted me as the deadline approached to have their release(s) reviewed but sometimes the mail does not arrive when you wish it to. To solve this problem I've decided to review and post on the *At Both Ends* website anything that arrives between the date the magazine is submitted to the printer and the date it is returned. This does not mean *At Both Ends* will have an ongoing review segment online; this two-week window is now closed. Please visit [AtBothEndsMagazine.com](http://AtBothEndsMagazine.com) for more information.

Assistance with this mass of releases was provided by Jesse Pipe so point all hate towards him if there is a "(JP)" at the end of the review.

## full length reviews

**Abduktio – Discography 2001–2004.** This is an EP discography from a Finnish band that takes its cues from early Refused and Raised Fist but isn't nearly as heavy as either band. Parts of this compilation are cool while most of it just makes me want to listen to the bands I've referenced. Not bad but nothing special. [Oskrecords.com](http://Oskrecords.com)

**Aces & Eights – Mind Your Own Business.** These Quebecois stay true to their one sheet release and definitely sound a lot like No Warning and Right Brigade, but with the vocalist having more in common with Scott Vogel than Ben Cook or Jesse Standhard. This is passable "irritable-dude-core," and I imagine they'd be a hoot to see live. Ex-A Perfect Murder for what it's worth. (JP) [Myspace.com/acesandeights](http://Myspace.com/acesandeights)

**Against All My Fears – XXVII.** This Chilean band really has a mid 90s heavy hardcore with melody thing going. At times this reminds me of Mean Season or maybe even Threadbare. Overall this is a decent release but nothing that really blows me away. If they were better musicians and the recording way bigger maybe I'd be into it a bit more. [Amendment-Records.com](http://Amendment-Records.com)

**Against Me – American Abroad!!! Against Me!!! Live In London!!!** Listening to the recording quality of this - and seeing as it's a live record - I would suggest that this is a release best left to the super fans. For those who don't know, Against Me play raw, bouncy punk with socio-political lyrics and a bit of a folk edge. I've never heard much of this band so it's an introduction to most of the songs for me. I suggest if you want to check out Against Me! then pick up *Reinventing Axl Rose* and/or *As The Eternal Cowboy* because I understand those are their best. [Fatwreck.com](http://Fatwreck.com)

**Alhambra – Los Primeros Años: 2000–2004.** This is a collection of demos and early recordings from one of Peru's best hardcore bands. Their more recent stuff is more polished and melodic but the majority on this disc is a lot more raw and straight up youth crew or just really fast hardcore. Overall it's OK but I really wish I had a copy of their latest work instead. [Contraordendiscos.tk](http://Contraordendiscos.tk)

**Alkaline Trio – Remains.** This is a CD collection of a bunch of Alkaline Trio's early EPs, splits, and other stuff. I've never been really into the band's brand of gothic dark pop influenced melodic punk but this is really cool. There's a DVD that comes with the CD and it's pretty good too. Check this out if you don't know where to start with this band. [Vagrant.com](http://Vagrant.com)

**Alleged Bricks – Place The Blame.** The best way to describe this sound is fast and heavy hardcore/punk with a bit of a tough street punk influence. Nothing stands out here as the songs don't grab me, the recording is ho-hum, the layout is poor, and the lyrics are dumb. [Streetanthe\(records\).com](http://Streetanthe(records).com)

**Allegiance – Desperation.** This is an improvement over the *Overlooked* release but it's still nothing of note. There are a ton of bands out there playing hardcore influenced by Madball, Floorpunch, and Guns Up! but Allegiance still does nothing that isn't completely safe and tired. [Rivalryrecords.com](http://Rivalryrecords.com)

**Ambitions – Stranger.** After the awesome *Question* EP I had really high hopes for this record. Honestly, this is a let down. The songs are good but I think it's the recording that kills it for me. Everything here is just a little too slick and results in a bit of a boring record. This record lacks the urgency and energy of the EP and it can be frustrating to listen to when I had such high hopes for it. I don't dislike this record, but I'm not very excited about it either. If you really like melodic hardcore with a more technical approach then this might be your thing but be sure to check out the *Question* EP first. [Bridge9.com](http://Bridge9.com)

**Anchor – The Quiet Dance.** This record is much heavier than the EP that came out a while ago and it works well for the band. Musically, this is a mix of Strife and Verse with a little early Refused thrown in as well; lyrics deal with social issues. This record is awesome so check it out. [Refuserecords.prv.pl](http://Refuserecords.prv.pl) or [xCatalystx.com](http://xCatalystx.com)

**And Believe – Moment Never Fades.** The band plays fast, modern, melodic hardcore with a bit of a rough edge. It's pretty good but nothing that blows me

away. If you enjoy Champion with a little Outbreak then you may enjoy this. [Alliance-Trax.com](http://Alliance-Trax.com)

**Anfo – Sacro Egoismo.** This is a Peruvian crusty punk band that doesn't do a whole lot for me. By looking at the record I assume it's really political and all that jazz but the music isn't very good so it's tough to keep listening. [Contraordendiscos.tk](http://Contraordendiscos.tk)

**Another Breath – Mill City.** Another Breath has come out swinging with this full-length and hopefully kids will pick up on them because this is a really strong record. The band combines pretty straight forward hardcore with some interesting arrangements and intelligent/conscious lyrics to produce something fresh without redefining the genre. This is a really solid full-length. [Rivalryrecords.com](http://Rivalryrecords.com)

**Argument 5.45 – Thousands Of Birds.** If you enjoy heavy, technical hardcore then this will probably be right up your alley. The band combines parts of Botch, Mastodon, and some of the heavier elements from the Level Plane catalogue to create a really interesting listen. A really solid record and well worth picking up. [Oskrecords.com](http://Oskrecords.com)

**Asshole Parade – Embers.** Yeah, it's fast, thrashy, and they have a cool name but I think there are better bands out there that do the same style but much better. It's not bad but I'm not the biggest fan of this style of fast, thrashy hardcore with super short songs so I'm pretty selective with this type of stuff. I'd rather spend my time listening to some of the excellent bands coming out of Europe doing something similar. [Noidearecords.com](http://Noidearecords.com)

**At Half Mast – Fathers And Sons.** This record really has some ups and downs but overall is pretty good. The high points on this are really cool as the songs have an interesting take on modern hardcore; something that mixes MLW and Champion with shades of the melodic and technical aspects of Shai Hulud. What makes this cool also leads to a partial downfall as some of the songs, in places, have a little too much going on for this style of hardcore and the musical flow is disrupted. Overall this is a decent release but I know the band has the potential to create something greater. [Assaultrecords.com](http://Assaultrecords.com)

**Awaken Demons – From Heaven To Hell.** Man, this is a HARD record. Wow. If you enjoy bands like All Out War, Cataract, or First Blood then this is right up your alley. So much of this moshy metal can be poorly done but when a band executes it this well it's not something that can be ignored. Excellent. [Demonsrunamok.de](http://Demonsrunamok.de)

**Bad Astronaut – Twelve Small Steps, One Giant Disappointment.** I could tell this was a Lagwagon side project as soon as the singer's voice kicked in because it's so distinctive. It took a little while to get past that but once I did I started to see the album in its own light. With songs that range from Weezer style pop to Blue Rodeo style folk/rock to others reminiscent of Lagwagon, this album covers a fair bit of ground. Though it jumps around a lot the record remains focused, interesting, and worth giving a listen. [Fatwreck.com](http://Fatwreck.com)

**Banner Pilot – Resignation Day.** If you enjoy early Jawbreaker or Hot Water Music then you might like this. The band is decent and the CD grows on you as you listen to it but overall it's nothing that great. This seems like one of those bands that's probably popular in its hometown but won't get much of a second look anywhere else. [Gokartrecords.com](http://Gokartrecords.com)

**Batoche – Terra Incognita.** This is a band from Vancouver that morphed from Born of Ashes and has taken a much more metallic technical hardcore route. The change has been good and this is by far their best record to date. My only complaint is that, sonically, there's just too much going on and it becomes a pain to listen to after a while. Some bands don't have enough ideas while this one has too many and can't fuse everything together. [Batoche.ca](http://Batoche.ca)

**Behind Enemy Lines – One Nation Under The Iron Fist Of God.** This rules! This is angry, political D-Beat that stays interesting through out and comes with a



cool booklet. If you like political hardcore/punk then this should be checked out. Profaneexistence.com

**Belay My Last – The Downfall.** This is some pretty heavy-duty grind/death metal with a metallic hardcore base. The band plays perfectly and they do everything right but it's just a little too much for my ears. I'm finding this a chore to listen to because it's so unrelenting. If you're into bands like The Red Chord then maybe you'd like Belay My Last but it's just too much for me. Mediaskare.com

**Between The Buried And Me – The Anatomy Of.** This is a covers album and a complete waste of my time. If I wanted to listen to Earth Crisis or Pantera then I'd put on their records. If I wanted to listen to Motley Crue or Depeche Mode then I'd just punch myself in the face instead. Other covered bands on here include Metallica, Soundgarden, Queen, Pink Floyd, and a whole bunch more. This isn't terrible; it's just completely pointless. Victoryrecords.com

**Bionic – Deliverance.** The band plays desert rock similar to Kyuss but with much more of a rock n roll vibe and some parts that wander slightly into metal territory. The record is pretty awesome, it manages to cover many styles but stay focused and really rocking through its entirety. I could see a really wide range of people liking this. Thorprecords.com

**Birds Of A Feather – The Past The Present.** If you enjoy the early Revelation catalogue then I'm sure you'll like this. It's solid, well played fast hardcore with a youth crew influence and an underlying positive message played by a bunch of European veterans that can still kick out the jams. Refuserecords.prv.pl

**Bitter End – Climate Of Fear.** This release comes as a shocker and it's much better than I expected. Bitter End relies heavily on late 80s/early 90s NYHC for their sound but manage to keep things fresh by throwing in a few twists and guitar leads/solos here and there. This is definitely worth checking out if you're a fan of heavy, mid-tempo NYHC. Deathwishinc.com

**Blackened – This Means War.** Musically this is really good heavy hardcore with a metallic influence and a bit of a groove but the vocals are pretty shrill and as a result are often distracting. This isn't to say the vocals ruin the record but sometimes they work well with the music but often they don't. Overall this isn't a bad record but nothing really exciting either. Thinkfastrecords.com

**Black Friday 29 – The Pursuit Of Happiness.** After loving their last full length, *The Escape*, I've been waiting to get my hands on new material by these guys. With this release they go for a more straight ahead NYHC sound and drop a bit of the Strife influence. This is a much more cohesive record but I like certain parts of their last record a lot more. I'm up in the air about which release I like the most because they are both really good, I suggest you pick up each one if you haven't already. Blacktoprecords.de

**Blacklisted – Heavier Than Heaven Lonelier Than God.** After not being impressed with other releases by this band I wasn't expecting much but this took me by surprise. Blacklisted have really found their niche with this as it mixes speed, dirge, aggression, and - at times - sung vocals to add a new cool feel to this record. Check this out as it's their best by far. Deathwishinc.com

**The Black Maria – A Shared History Of Tragedy.** This record isn't totally bad, it's just completely boring and forgettable. The band plays their style of epic (radio?) rock with skill but it completely lacks anything to keep the listener interested. The Black Maria's last release had this problem as well and I'd hoped they'd be able to solve that by now but apparently not. Victoryrecords.com

**Black Sheep Squadron – Terror Of The Northeast: 2004-2007.** I've never been a huge BSS fan and this doesn't really change my mind. I can listen to and enjoy an EP by them but never have a great desire to listen to them on a regular basis. The band plays hardcore similar to Negative Approach or maybe even Kill Your Idols and I know they have their fans but over an hour of this style is not what I'm into. Reaper-Records.com

**Blank Stare – S/T.** This is some pretty good early eighties influenced hardcore. I can hear some Negative Approach and Black Flag but also some stuff similar to Cut The Shit. I'm not really a huge fan of this stuff but I know it has an audience and I'm sure they'd really enjoy this. Refuserecords.prv.pl

**Bleed Into One – Birth. Struggle. Death.** After loving their Words Can't Save Us Now EP I have been waiting for something new for a while from Bleed Into One. The record goes in a much more NYHC direction from their previous metallic hardcore tinged EP. This record isn't bad but it's not very good either and I don't really like the new direction of the band. Overall, I'm pretty mixed on this but can't give it a positive endorsement. Newmorality.ch

**Bleed Into One – The Scars Remain.** The band has really honed their heavy NYHC influenced sound with this recording and it's a huge improvement over their last LP. The band has a new vocal as well that is more suited to this style of hardcore and everything seems a lot more natural with this release. I still like their first EP the most but this is still pretty strong. Demonsrunamok.de

**Blinded by Trust – Justice Will Prevail.** I can't decide if the opening track to this CD is hilarious or genius. The shout outs made me laugh at first, but then I found myself screaming them out loud in various inappropriate locations. The clean vocals sound like the rest of the band kidnapped the frontman from an Oi! band and made him sing along to slick moshcore. The rest of the album isn't nearly as good as the first song, but the guys in the band sound like they know what they're doing when it comes to this type of music and it's executed well enough. I can't think of any other groups to use as points of reference as this band is all over the place at times, but trust that this band is worth looking into. (JP) Luciferlegions.com

**The Blood Brothers – Young Machetes.** After finding this band completely annoying in all my previous listens somehow I actually found myself really enjoying this. The band plays a tough style to pin down, it's abrasive but melodic and catchy at the same time and I find it to be really unique. If you're curious at all about this band then you should really

pick this record up because it is well worth checking out. The band has since broken up which is too bad because I would have really liked to have seen these songs played live. Secondnaturerecordings.com

**Blood Redemption – Shadowbreed.** It looks like we have a new flag bearer for H8000 hardcore as these Belgians deliver a solid full-length. Blood Redemption mixes Swedish metal with bits of metallic hardcore as many other bands do. What sets this apart is that they don't always emphasize being heavy or moshy so the guitars really have a chance to breathe and create a flow throughout the album. Geneterecords.com

**Blood Stands Still – Tomorrow The World.** Breakdowns galore! The guitar sounds a lot like Keith Barney era Throwdown. Besides that I'm at a loss for musical comparisons, because this sounds like every other band that plays this style; tough music by big tough guys to stand around and look tough to. Or run around punching those less tough too. If that's what you're into, then BSS does it just as well as anyone. I, on the other hand, am drier than a mayo-less cheese sandwich. (JP) Spookcityusa.com

**Book Of Maps – II.** This is some pretty cool mathy indie rock from Portland. I never really listen to much stuff like this but it's done tastefully – one of my main complaints about this genre; too much shredding, not enough song writing – and the band members are skilled at their instruments. This is the kind of thing I could see on a label like Level Plane and becoming fairly popular. Good job! Whoaboat.com

**Boy Sets Fire – The Misery Index: Notes From The Plague Years.** I really liked Boy Sets Fire back when they were still on Initial and when they went to Victory, but they lost me when they made the jump to a major label because it became a little too nu-metal for me. This record is a return to the sound that defined them: the heavier, metallic hardcore songs and melodic coupled with the driving indie rock songs. Overall, the record is good but it's about twenty minutes too long. The songs are decent but not enough to keep me interested for close to an hour so I have a hard time listening to this after a while. Equalvision.com

**The Break In – Unbowed.** The most unfortunate thing about this CD is that it was recorded in 2005 and it's taken so long for me to hear it. Top notch Clevo styled hardcore with some mid 90s NYHC bounce to it. The lyrics stay on a misanthropic tip, but stand out as being more intelligent than most bands playing this type of hardcore. A couple anti-war songs, a couple foretelling the coming end of days... Good stuff. (JP) Surpriseattackrecords.com

**Brothers – Black Friday.** Somewhere between Dead Hearts and Modern Life Is War lies Brothers. Overall this is pretty good but it does get a little boring at times and can drag; this would have been better as an EP. I think that with their next release they'll probably be able to solve that problem. If you like this style of hardcore then there's a good chance you'll dig it. Assaultrecords.com

**Burning Skies – Desolation.** This is metal; not metalcore, moshmetal, metallic hardcore, or whatever other label you can dream up. Burning Skies plays metal in the vein of The Red Chord with a little Lamb Of God thrown in. A lot of this type of stuff I'm not into but this is solid so check it out if you like to bang your head. Lifeforcerecords.com

**Bury Your Dead – Beauty And The Breakdown.** I'm impressed that BYD has been able to put together three full albums of "music" and they still have yet to write an actual song. This is nothing but siqq m0sh parts strung together into three-minute clips. If that's what you look for in a "hardcore" band then I'm sure you will love this as the production is top-notch; but, for those of us looking for anything more then I wouldn't ever consider picking this up. Victoryrecords.com

**The Business – Keep The Faith.** This is a reissue with bonus tracks of The Business' comeback record from the mid nineties. For some reason this is always overshadowed by *The Truth, The Whole Truth...* LP as far as the bands more recent releases but *Keep The Faith* is by far the superior record. If you enjoy pub rock, street rock, Oi!, street punk, or whatever else you want to call it then this is for you. Captainoi.com

**The Business – The Truth, The Whole Truth, And Nothing But The Truth.** Originally released in 1997 this is a pretty good Oi!/street punk record by one of the bands that defined the genre. It covers pretty standard subjects for this style of punk and the music is pretty good. My only complaints are that it's a little tame and I really wish that the recording had more energy to make the songs really pop out. Captainoi.com

**By Night – A New Shape Of Desperation.** This is pretty boring groove metal with a bunch of Swedish style riffing. It's not bad just really bland and there's nothing here to get you excited about what's coming up next. It's not poorly played or recorded, just uninteresting. Lifeforcerecords.com

**Cancer Bats – Birthing The Giant.** The whole rock n roll hardcore thing with a southern metal bar rock influence has been way overdone and these guys are a prime example of that. This record feels like it's trying to hype you up all the time but completely fails. Teamdistort.com

**Capital – Signal Corps.** This is a decent melodic punk release with lots of hardcore influence that reminds me a little of Strike Anywhere, Crime In Stereo, and a little Hot Water Music. It not a bad record in any way, it just doesn't do anything that excites me. The band has potential so hopefully it will become a little more exciting on future releases. For those of you interested, Tommy Corrigan of Silent Majority is the vocalist so the lyrics are pretty strong. Ironprier.net

**Capital – Homefront.** I know there are a lot of people who are in love with this record but it doesn't really grab me, I just can't get into it even though it's something that should be right up my alley. The band plays melodic hardcore that fits with many other Long Island hardcore bands somewhere in the range between Avail, Dag Nasty, and melodic punk with intelligent lyrics about a variety of subjects. Maybe you will like this but it's just a little bland for me. Revelationrecords.com

**Carpathian – Isolation.** Somewhere between Modern Life Is War and Verse is Carpathian. The band is pretty good but don't really do anything that blows me away or moves beyond their influences. This is probably

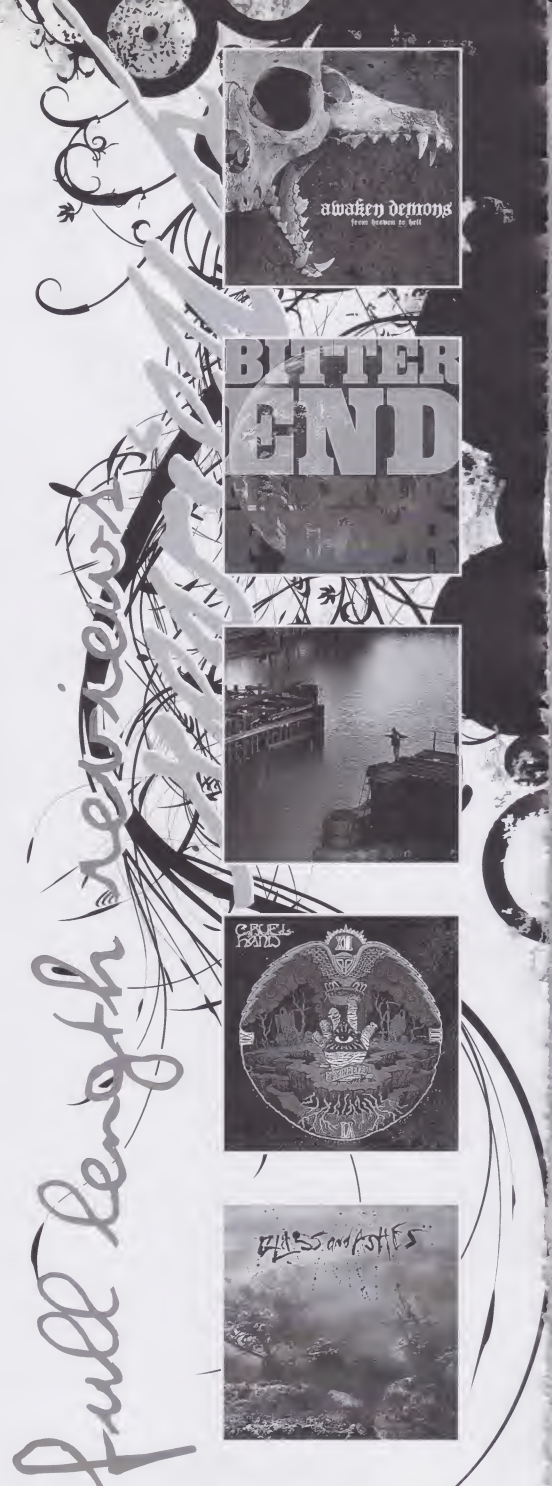
the best hardcore band I've heard from Australia – besides Street Youth – which is nice. Deathwishinc.com

**Cassius – I Am Jim Jones.** This is some really heavy stuff. If you like bands like A Life Once Lost or other technical metalcore bands with big breakdowns then this could be your thing. Parts of this are really cool while other parts just drag and don't do a whole lot for me. Overall, it's a decent record but there are other bands out there doing the same thing that are much better. Lifeforcerecords.com

**Catacract – Kingdom.** Catacract have gone in a much more metal direction with this release and while it's good it doesn't reach the heights of *With Triumph Comes Loss* which is one of my favourite metallic hardcore records. If you enjoy Hatebreed and others of that style then be sure to check out this slightly more metallic offering from Switzerland. Metalblade.de

**Caustic Christ – Lycanthropy.** I have some friends who are really stoked on this but it doesn't really grab me. The band plays a mix of Poison Idea and Black Flag but it feels a little slow. If this band were faster and thrasher I'd probably be into it but I feel like there is something missing with this release. Havocrex.com

**Ceremony – Violence Violence.** Overall this is okay but what stops it from being a really strong record is that there is no sense of flow. Musically this is fast/trashy hardcore and I want it to rage from start to







finish. Songs are often broken up by quiet intros/outros or boring feed-back parts so the record is uneven and drags. When I listen to this I'm always waiting for something to happen but it never does. There is the *Ruined 7"* tacked onto the end of this that's really good and rages so it makes the new recording even more of a disappointment. Deathwishinc.com

**Changes – Remember What You Were Thinking About, Remember What You Have Dreamed About.** This is decent fast, melodic hardcore with some modern influences. Some parts are a little awkward and in places the songwriting lacks a bit but there is a really good energy that makes up for other inconsistencies. Oskrecords.com

**Channel 3 – I've Got A Gun/After The Lights Go Out.** This is yet another excellent release in the long line of reissues that Captain Oi! has come out with lately. Channel 3 are a melodic punk band originally from the early LA scene that play melodic punk similar to other bands of that era and area in the punk/pop/new wave arena. This is an excellent release that you should pick up if you dig this style and era. Captainoi.com

**Chimaera – Stygian.** At first I thought this was the new Chimera record and but instead it's yet another At The Gates influenced band from Belgium. They do everything right but it's completely boring and not interesting at all. How many more melodic death metal bands does this planet need? Genetrecords.com

**Clifton – We Never Change.** This is yet another glaring example of how a band will use it's powers for evil. Clifton are skilled musicians and play their take on the At The Gates/In Flames sound with skill but they are only one of the thousands of other bands out there doing the exact same thing without adding to it. There are a couple good parts and some really cool riffs but for the most part – and not even beginning to mention the incredibly dumb lyrics – this record is interchangeable with too many other bands. Myspace.com/clifton

**Cold Inside – The Things I Failed To Tell You.** There are a lot of bands that draw heavily on early nineties NYHC and this is another one of them that doesn't really stand out from the pack. It's not really bad but it just doesn't have a lot of energy or as much aggression as this style of hardcore needs. The band isn't bad but just not very memorable. Harmswayrecords.net

**Cold World – Dedicated To Babies Who Came Feet First.** This is a bit of a mixed bag of heavier NYHC influenced hardcore with rap beats, questionable melodic vocals, and lot of distractions. What's cool is that there are some really strong HC parts and Cold World keeps you guessing with this very unpredictable record so kudos are deserved for keeping things original with twists and turns everywhere. Ultimately though, this record ends up jumping around too much and is bogged down too often by the unnecessary parts; a case of having a few too many ideas that don't always pan out. Deathwishinc.com

**Colin of Arabia – Pain Machines.** This is a vinyl discography plus a live set that is really nothing special. The studio tracks are average at best and the live set isn't worth releasing as the recording isn't good either. If you like stuff like Outbreak or Negative Approach then maybe you'd be into this but that's a stretch. Doubleornothingrecords.com

**The Color Fred – Bend To Break.** This is Fred from Taking Back Sunday's new band that's more of a pop direction. This has some really great songs on it and a few that drag a little bit. Overall, it's really good but I expect with the next release everything will be honed a little bit more and something excellent will be the result. Equalvision.com

**Counting The Days – Finding A Balance.** This really rages and is still catchy at the same time. If you enjoy bands like American Nightmare, Another Breath, or Ruiner then you'll be way stoked on this. I'm not sure why I haven't heard people talking about this band because it's so good. Assaultrecords.com

**Creatures – I, Lucifer.** This band plays decent metallic hardcore that crosses Cleveland style metallic influences with a crossover sound. Overall it's OK but nothing too great, everything starts to sound the same after a few songs and the lack of variety leads to everything blending together without distinction. Eulogyrecordings.com

**Cruel Hand – Prying Eyes.** Cruel Hand has really stepped it up with this release over their last LP. The band plays a style of heavy NYHC influenced hardcore with a solid groove. The band has some fast songs on here but they really hit their mark when the lay down the mid-tempo songs. This is a very strong effort. Bridge9.com

**The Cutting Edge – The Ties That Bind.** Overall this is some really cookie cutter youth crew, early Revelation Records influenced hardcore. We've all heard it way too much in the past. I know, I know, their hearts are in the right place but that doesn't mean that they have to make boring music. Thecuttingedge.se

**Dance Floor Justice – Breaking the Silence.** Maybe I'm being a bit presumptuous, but I'm pretty sure this band named itself after the Project X song – despite not having anything in common with them stylistically. Dance Floor Justice sound like any number of local bands in any number of scenes, and there's nothing to differentiate them from any of said local bands (who'll probably never gain any recognition outside of their scenes). The closest approximation I can make is that they sound like a somewhat slower, more drawn out Floorpunch, but replacing any bite they'd have with breakdowns. The best thing about this release is that they devote an entire page in the liner notes to explaining how 5 of their songs are about the hardcore scene and that a sixth is about Star Wars. Spare me. (JP) Doubleornothingrecords.com

**Daymares – Can't Get Us All.** This band plays a mix of Tragedy style crust with some heavier, slower parts sort of like Cursed. Overall it's a strong release but nothing I haven't heard before. Selfmadegod.com

**Day Of The Dead – Perspectives.** The element that is most noticeable with Day Of The Dead is the band's urgency and energy on record. This is a good listen and I'm sure they'd be a huge band if they were from North America. If you enjoy modern melodic hardcore with a raw edge and slight later era Unbroken influence at times then you might really dig this. Assaultrecords.com

**Dead Hearts – Bitter Verses.** This records doesn't grab me as much as their previous releases, it's not that the formula of mixing American Nightmare's mid-tempo parts with more rock-styled riffing has changed but it has grown a little old. This isn't bad but be sure to check out their earlier EPs because those truly showcase what the band can do. Ferretstyle.com

**Deadline – More to It Than Meets the Eye.** I believe this is a compilation of everything this band recorded prior to 2003. It legitimately boggles my mind that this could not only be released once, but twice. How bad is it? The only song that even comes close to being memorable is a ska punk number with horns. I'd love to cut them slack because it's hard to pull off a modern streetpunk band, but unless you know you're capable of executing such, the attempt shouldn't be made in the first place. (JP) Captainoi.com

**Deadlock – Wolves.** This is really a bunch of styles of metal put together in a way that flows but doesn't grab the listener's attention a whole lot. There is some Swedish riffing, a good chunk of melody, a little goth influence with keyboards and synth, female vocals thrown in for the choruses, and a few other things. It's not bad but it's not really exciting. Lifeforcerecords.com

**Deadly Sins – Selling Our Weaknesses.** This is decent, rock influenced, female front punk by former members of Crash and Burn and Reach The Sky. Some of the songs are really catchy while others don't really grab

me. Overall it's pretty good but as I listen to this I get the feeling that this is one of those bands that's really good live but harder to capture on record. Durtymickrecords.com

**Deadsoil – Sacrifice.** In the days of hardcore bands taking from metal it's almost as if Deadsoil has turned that around and has taken back a lot of elements from metalcore and improved on them. This is a brutal record that encompasses hints of a lot of different metal subgenres along with some ideas that are popular in the metalcore world. If you want to hear something that is heavy – yet still has some diversity and fresh ideas – then this is a good start. Lifeforcerecords.com

**Dead To Me – Cuban Ballerina.** The press release that came along with this CD said that Dead To Me had a couple ex-members of One Man Army so my ears immediately perked up as I was a big fan but somehow missed the news of their break. Anyway, DTM play melodic punk that is a little rough and has a bit of a street punk edge. This record is decent but nothing spectacular, there is really nothing that grabs me and makes this stand out but, at the same time, it's not boring by any means. Fatwreck.com

**Dead Weight – We've Seen Better Days.** Metal influenced hardcore similar to Buried Alive but heavier and slower and with a little more of a groove but not quite as catchy. Some of the songs are good and others get boring. Nothing really special here, just a typical record for this style with a couple flashes that give me hope. Doubleornothingrecords.com

**Death Before Disco – Barricades.** This is pretty interesting and really took me by surprise as I was expecting something a lot more metallic. Death Before Disco plays music similar to Thursday with less screaming and a lot more musical with parts that remind me a lot of Coheed And Cambria, Moneone, and maybe a little Faith No More. For the most part the ideas flow well together and this record is solid. Lifeforcerecords.com

**Deathkiller – New England Is Sinking.** Never judge a CD by it's packaging because this is much better than it looks on the outside. Deathkiller falls somewhere between Quicksand and Bars and – as a result – creates a heavy rock record with a lot of groove and a real raw edge. Be sure to check this one out. Iscreamrecords.com

**Despise – Some Noise In Your Silence.** This is well played metallic hardcore with plenty of cool metal riffs and heavy mosh parts. The only problem is that there are so many other bands doing this exact same thing. It's not bad; it's just nothing new. Luciferlegions.com

**The Destroyed – Russian Roulette.** I really don't know what to make of this, it's horrible but I still don't quite know what to think. This is two guys in their 30s or 40s playing rock(?) music that includes wobbly vocals, very simple guitar, and random drum rolls that just don't stop or really go with the music. This is one of the weirdest and worst releases ever reviewed in this zine, I'm still trying to figure this out. Thedestroyed.com

**Destructors 666 – Pow! That's Killmusik 666.** This is a collection of early recordings from Destructors 666 so that should give you the idea that it's a mixed bag to start out with. The band plays pub rock without a whole lot of energy or anything that makes them stick out from a ton of other bands playing your local punk dive bar. Don't bother with this as it's nothing impressive and a whole hour of it just drains my spirit. Destructors666.com

**The Dickies – Second Coming.** I've never been able to get into The Dickies and this doesn't change anything, it's not bad but it just doesn't do anything for me. They play pop with a very melodic punk influence. I know this band is supposedly legendary but I can think of other early LA punk bands that I would rather listen to. Captainoi.com

**Die Young – Graven Images.** For those of you who haven't heard this band yet you should really check them out. Picture a mix of heavy hardcore similar to Buried Alive but less metallic and lyrics dealing with social issues. Though I don't hear a lot of musical growth between this and their last release this is still a solid record. Eulogyrecordings.com

**Discarga – Música Pra Guerra.** This is FAST, FAST, FAST. Discarga plays raging hardcore/trash similar to Larm or Seein' Red with a little Discharge at times. I wish I could read the lyrics but they are all in Portuguese. Seeing these guys live would probably be awesome. Lindo maravilhosos! Refuserecords.prv.pl

**Discharge – Hear Nothing See Nothing Say Nothing.** I have to (sadly) admit that I never bothered to pick up any Discharge records for some reason so please punch me in the face next time you see me. It's not that I'm not familiar with the band but I just never got around to plunking down the dough. This record is the cream of the crop as far as Discharge releases go and the template for D(ischarge)-beat bands everywhere. Captian Oi! Records has kindly reissued it along with some singles. If you like punk rock or hardcore at all then this is essential. Captainoi.com

**Discharge – Never Again.** On this CD you can start to hear how Discharge – like many good punk bands – reached a high point and then went downhill fast. Line up changes took their toll and this record shows how the band tried to branch out into a more melodic direction and, as a result, lost what made them great. That isn't to say that the collection of recordings on this CD is terrible but it's nowhere near their earlier stuff. This is still worth buying because it has its moments but make it the last of your purchases in the Captain Oi! Discharge reissues. Captainoi.com

**Discharge – Why.** This is most of the early Discharge recordings collected onto one CD from before *Hear Nothing See Nothing Say Nothing* was released. This is a good record and shows the band's progression up to this point. Their style hasn't quite been honed yet so it's not their best stuff but it's still really cool and worth picking up. Captainoi.com

**Dissolve – Caveman Of The Future.** Wow, this is some heavy, off-time hardcore that could really appeal to both metal and hardcore fans. The band reminds me a little of Kiss It Goodbye or The Blinding Light but with a more metal feel similar to that of Voivod. If you enjoy heavy, metallic, dissonant hardcore with weird time signatures then you'll probably really dig this. Tripmachinelabs.com



**D.O.A. – Punk Rock Singles 1978-99.** Living in Vancouver makes it really hard to remember how good this band was in their day. Thankfully, there's the first half of this compilation of their 7"s to remind us that yes, D.O.A. was shit hot at one point. Then you get to around track 13 and you're painfully reminded of why no one under 40 years of age goes to their shows anymore. Shame that, as *Wake Up Screaming*, *The Prisoner* and *Fuck You* should have been the documentation of their legacy. (JP) Captainoi.com

**Down – Over The Under.** I've been a Down fan for a long time and was glad to see that this record finally came out. For those uninitiated, the band plays mid-tempo metal with a heavy influence from southern rock bands and Black Sabbath. This record isn't as good as *Nola* – which is often cited as their best – but it's still pretty solid and should be checked out. Down-Nola.com

**The Draft – In A Million Pieces.** For those who don't know this band is three quarters of Hot Water Music and they sound very similar. *In A Million Pieces* picks up where *The New What's Next* left off with a much cleaner version of the traditional Hot Water Music sound. I really like this record and I think that any fan of HWM would as well. Epitaph.com or Noidearecords.com

**Dreadful Children – Dot To Dot...** Something that I always find really cool is when a band can find a different way to play an established genre. Dreadful Children play street punk that is bouncy and fun with shades of Stiff Little Fingers but also a little metal that reminds me of Iron Maiden. There are some really cool gallops, riffs, and other guitar spurts that really make this an interesting listen and an album that is totally worth picking up. Streetantherecords.com

**Los Dryheavers – Hangups, Heartaches, and Hangovers.** It's nice to see that there are still solid punk bands out there that haven't succumb to any of the trends over the last couple years. Los Dryheavers play fast, catchy punk with rock 'n roll influence and lot of sing-a-longs. The band isn't doing anything new but they sure do it well. Loreleirecords.com

**Los Dryheavers – Words Of Surrender.** Picking up where *Hangups, Heartaches, and Hangovers* left off we get *Words Of Surrender*. Los Dryheavers play upbeat, fun, and fast punk with a rock n roll influence that shows off some cool guitar work and great hooks. Both of the their records reviewed here are really cool so be sure to check these guys out. Loreleirecords.com

**Earth Crisis – To The Death.** First off I have to say that I'm a huge Earth Crisis fan – I'll listen to *Breed The Killers* and *Destroy The Machines* all day long – but I wasn't overly excited for a new record from this band. I gave it a chance and I have to say that it's by far the worst stuff they have ever done; this sounds nothing like Earth Crisis. The band has tried to be more metallic on this record and it totally fails, I feel stupid for even giving this thing a chance as it seems to be an attempt to reach towards the metal crowd in the same way they went for the heavy/alternative crowd with *Slither*. Don't waste your time or money. Centurymedia.com

**El Eterno Enemigo – Círculos.** I loved the last release by this band and have been waiting for another by them for a couple years now. Finally something new by the band and I have to admit that I'm a little let down. The band still plays hardcore in the vein of Outspoken with a little Unbroken but for some reason this record doesn't hit me as hard. It's still really good and worth picking up so be sure to mailorder it if you don't live in South America. Seveeightlife.com

**Elvis Deluxe – Lazy.** I'm not very well versed in terms of stoner rock, but I'm going to go out on a limb and say that this sounds like Kyuss, which is never a bad band to draw from, ever. I'm not sure why this band had their CD sent to a hardcore zine, but I'm glad for it. Musically there are the requisite super fuzzy guitars and lazily delivered vocals, and thankfully the songs don't meander on like most bands playing this type of music would let them. After hearing this I really want to go buy a motorcycle. (JP) Myspace.com/getbyres

**The End – Elementary.** After only having their first EP this is something that's a little bit of a surprise as that release was in the same techmetal/jazz vein as Dillinger Escape Plan. With this release it's a lot more atmospheric and calls on a lot of influence from The Deftones. There are some really, really high point on this latest release but there are also a few lows. Overall, it's worth picking up but cutting off a few of these songs and releasing an EP instead would have been a much better decision. Relapse.com

**Endstand – 1996-2003.** This is a double CD discography of sorts for songs from Endstand's out of print, split releases, and compilation releases. The songs really show every stage of the band from Sick Of It All influenced tracks to Unbroken-ish songs and other stuff that's more melodic. Overall it doesn't blow me away but if you're a fan then you'd probably be really happy to get this collection. Fireinsidemusic.com

**Endstand – Spark.** While the last CD I heard from these guys reminded me a lot of Unbroken or The Hope Conspiracy this is much more melodic and has a Go it Alone and Champion feel to it but with a rougher edge. Overall it's OK but I like the older stuff a lot more. Fireinsidemusic.com

**Endstand – The Time Is Now.** Hmm, this Endstand CD sounds different than the other ones I've heard so I have to come up with a new description of the band for this one. This record sounds a lot like American Nightmare but with a more melodic edge. It's really bland and nothing sticks out, I'd say of the four Endstand records I've heard I like this one the least by far. Lifeforcerecords.com

**Engineer – The Dregs.** I've been waiting for this record to come out for a long time after as they've always impressed me in the past with their mix of heavy, metallic hardcore similar to Coalesce or early Isis. It's too bad that I found this a disappointment because I had such high hopes. It's not bad but it doesn't live up to what the band has proven they can do with past releases. Blackmarketactivities.com

**Eye of Judgment – Belligerent.** Eye of Judgment play heavy, dark metallic hardcore with bit of a groove and a vegan straight edge philosophy so you have been warned. It's cool to see the band has improved a lot and developed their own sound since the last time I heard them but it still

doesn't drive me crazy. It's not bad and I know there is an audience out there for this but the band still doesn't excite me too much.

Myspace.com/wrathofthimerecords

**Eye Of Judgement – The New Crusade.** Well, not much has changed since the last EQJ review I've done. The band is still metallic and has a strong vegan straight edge message. Musically, the band has become a lot more metallic and the vocals are more death metal influenced; message-wise the band is still a little over-the-top with their beliefs. I can't see this appealing to anyone outside of the animal liberation movement because the message is more about casting blame than it is about educating. This one is really your call. Newedenrecords.com

**Face The Panic – The Reclamation.** This is some pretty heavy NYHC influenced by Agnostic Front and earlier Sick Of It All. There are parts of this that drag a little but other parts that are great. Overall this is a solid record but I expect with a little more experience that the next release will be even better. Reaper-Records.com

**The Fades – S/T.** I love records that come with big promo packs and business cards from "entertainment groups." Ugh. Anyway, this record is decent Brit-pop that would find a home on the edgier side of that spectrum. It's okay but nothing special. Keep sending out those promo packs guys, they'll get you on MTV. Dirtyrecords.com

**Fall Apart – Unreleased LP.** This record isn't out yet but be sure to keep your eyes open for when it does hit the streets. The band plays fast, melodic hardcore that reminds me of bands like In My Eyes but a little heavier with some Go It Alone influence. If you enjoy modern hardcore similar to the bands mentioned then I'm sure you'll really like this as it's one of the best records of this style reviewed in this issue. Myspace.com/fallapartch

**Fallen From The Sky – Tonight We Radiate.** This one is a bit of a shocker based on the layout as I was expecting something in the metalcore range but was greeted with rough melodic punk that falls somewhere between Hot Water Music and Silent Majority. This is a solid release and worth checking out if you are into the style played by either of the aforementioned bands. Eulogyrecordings.com

**Fall Of Serenity – Bloodred Salvation.** Well, this is death metal, there is no question about that. For the most part it stays pretty brutal and fast with only a couple hints at melody that help keep the songs interesting and add variation. Overall this is a strong record even if it's not completely my cup of tea. Lifeforcerecords.com

**Faulter – Darling Buds of May.** The wussiest parts of Reggie and the Full Effect... The sappiest whinings of the Ataris... The panty-peeing bits of Victory's current roster... Man, the fucking Jonas Brothers have more in common with punk rock than this band. If I were to track down every copy of this CD and have them set ablaze it wouldn't be enough as it's a crime against humanity that this pap was produced in the first place. What has been heard cannot be unheard. (JP) Myspace.com/faulter

**Fear Before The March of Flames – The Always Open Mouth.** After finding their last record to be interesting and very different from many bands today I was excited to have this for review. The band has become much less abrasive and now incorporate influences from bands like Radiohead and The Deftones into their style of harsh, atypical hardcore. I find this record not grabbing me as much as *Art Damage* but that could only be because it's much more subdued than I expected. Equalvision.com

**Fed Up! – Live At CBGBs.** While I'm not the biggest fan of live recordings or many NYHC bands this is a decent release. The band plays NYHC similar to Agnostic Front in the late 80s but with a little more melody. Overall this band doesn't do anything new but the music is above average and the recording is good. If you enjoy this style then you'll probably like this band. Uniteddiotrecords.com

**The Few And The Proud – Stampede.** This is some pretty over-the-top straight edge hardcore in the vein of Judge, Slapshot, and Project X both musically and lyrically. This isn't anything special but I'm sure there will be a bunch of kids out there who will eat this up. Organizedcrimerecords.com

**Fight Like Hell – Rapid As Wolves.** As far as heavier, thuggy hardcore goes this is one of the top releases I've heard over the past while. Fight Like Hell mixes things up musically and lyrically more than most hardcore bands are doing these days so the disc stays fresh all the way through. Well worth checking out if you like the heavier side of hardcore without it being a metafest. Spookcityusa.com

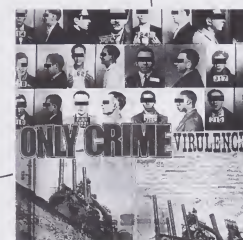
**Final Fight – Half Head Full Shred.** I don't know if I've ever been that crazy about Final Fight and this doesn't really change anything. The band always comes across as really competent but it just never fully grabs me for some reason; I always want to like the band but can never find myself really getting into what they do. If you enjoy modern melodic hardcore then this could be something that is right up your alley. Panicrecords.net

**The First Step – What We Know.** As totally over-the-top positive as this is the record is actually really good and totally worth picking up. TFS channel the best of all the early youth crew bands and do it really well. There aren't very many of these kinds of bands around right now – and few of them are even good – but The First Step do it well and have a solid record to show. Rivalryrecords.com

**Folsom – S/T.** Well, anything that I liked about their EP has been erased. This is so over-the-top and full of cheesy thug/tough guy clichés – musically and lyrically – that I can't listen to it seriously. Spookcityusa.com

**Force of Change – The Fire Still Burns.** This rules. If you are a fan of bands like Strife (obviously!) and Buried Alive but with more mosh then this is for you. This band isn't very active for some reason but I wish they were as I could see them being pretty big. Update: They are now broken up, too bad about that. Indecisionrecords.com

**The Frenetics – Grey Veins To The Parking Lot.** This is a little hard to pin down because the music these guys make is definitely pop/rock but with a punk feel to it with really big hooks at times. Their style takes a little getting used to at first but after a few songs it's hard not to be tapping



your toes. If the above description interests you then this is something worth checking out. Unionlabelgroup.com

**Fucked Up – Hidden World.** After all the hype surrounding this record and the band I was expecting something pretty impressive but I'm a little underwhelmed and don't see what's supposed to be so exciting about this. The lyrics can be pretty clever and the music is OK – a mix of low distortion hardcore with some early eighties British punk/pop influence – but I don't get why this band makes so many people weak in the knees. Jadetree.com

**Gainer – You Say It Like It's A Bad Thing...** This band from Birmingham, Alabama plays intelligent, melodic rock that's really catchy. I find myself tapping my feet without even paying attention as I listen to this. If you enjoy a good rock record with a strong melodic punk/indie influence then you'll likely really enjoy this. Bentrail.com

**The Geeks – Every Time We Fall.** All youth crew bands should be looking to these guys right now to get an idea of how that style of hardcore should be done. So much youth crew is boring, tired, rehearsed, and lame but The Geeks have an energy about them that eclipses all of their contemporaries. If you like fast, fun, positive hardcore then check this out. Thinkfastrecords.com

**Get Back Up – Weathering The Storm.** Falling somewhere between Another Breath and Have Heart is Get Back Up. They are nothing spe-







# Fear Before

cial at this point but I think that they have potential to release something stronger in the future with a bit more writing under their belts. Keep an eye out for these guys. [Organizedcrimerecords.com](http://Organizedcrimerecords.com)

**G.G. Allin and Antiseen – Murder Junkies.** Unless listening to harsh lyrics about incest, violence, sex, and other such things interests you then I don't see a point to picking this up. I guess I don't "get" G.G. Allin because I think the music is just poorly played slow and mid-paced punk. I did laugh a couple times because this is so dumb and juvenile but I can't see myself ever spending any money on something like this. [Tkoecords.com](http://Tkoecords.com)

**Git Some – Cosmic Rock.** Two of the guys from Planes Mistaken For Stars are in a new band and this is it. Git Some reminds me a little of Drive Like Jehu but much fuzzier and scrappier. There are a few hints of The Jesus Lizard as well which makes things pretty cool. Overall this is a pretty good record. [1234gorecords.com](http://1234gorecords.com)

**Glass and Ashes – S/T.** After liking the last LP these guys put out I was psyched to see this arrive in my mailbox. Glass And Ashes have changed a little bit with this recording and it's more in the range of Yaphet Kotto mixed with Planes Mistaken For Stars but it can also get heavier and channel a little bit of Tragedy. This is a really interesting record that any fan of abrasive yet melodic punk/hardcore would like. [Noidearecords.com](http://Noidearecords.com)

**Glass Casket – Desperate Man's Diary.** This suffers the same problem as pretty much every other metalcore band out there and that is that there are a thousand other bands doing this exact same thing. Sure, these guys have cookie monster vocals, lightening fast guitars, breakdowns, and all the other stuff but so does everyone else. This isn't something that stands out in any form beyond what is currently happening in the metal scene. [Myspace.com/glasscasket](http://Myspace.com/glasscasket)

**A Global Threat – Where The Sun Never Sets.** Though this record is raw, fast, snarling punk rock it still has enough hooks and melody to keep it an enjoyable listen. Fans of raw eighties punk influenced hardcore and gutter punk should check this out. The band doesn't break any molds with this but it's a strong release nonetheless. [Byorecords.com](http://Byorecords.com)

**Go It Alone – Histories.** The band plays a mix of Battery and Count Me Out style melodic hardcore but this album injects heavier elements that remind me of Damnation AD at times. There are parts of this I really like and others that don't move me but overall it's pretty good. [Rivalryrecords.com](http://Rivalryrecords.com)

**The Golden Age – Unlock Yourself.** It's so great to hear a band with a lot of energy because so much stuff to be reviewed just comes across with a lackluster feel in the recording. The Golden Age jumps out right from the start and just grabs the listener with a fast, melodic hardcore sound. The lyrics have a positive edge to them while the music is a little raw at times but also has a really prominent - and cool - lead guitar. This is a solid release for a band with a bright future. [Panicecords.net](http://Panicecords.net)

**Good Riddance – My Republic.** The last time I ever paid any attention to Good Riddance was after *Ballads From The Revolution* came out and it didn't do much for me. The band's melodic punk mixed with some hardcore element is decent and played well but it just never grabbed me. I like this a lot more than I remember liking the band back then but it doesn't drive me crazy by any means. If you're a Good Riddance fan then I'm sure you'll like this but if you haven't liked them in the past then I'm not sure if this will change your mind. [Fatwreck.com](http://Fatwreck.com)

**Gravemaker – Bury Me At Sea.** Falling somewhere in the musical realm between Strife and Killing The Dream should be a good sign and while this band definitely has the level of musicianship needed to be on that plane the songwriting falls short. It's not that this is bad but it's not exciting or unique so the result is a pretty boring take on modern hardcore. [Thinkfastrecords.com](http://Thinkfastrecords.com)

**The Great Deceiver – Life Is Wasted On The Living.** The best way to describe this would be "techy d-beat" as there is some major Tragedy/From Ashes Rise influence but also incorporates more technical metallic influences, especially in the guitar work. I really want to like this but for the most part it comes off bland. [Deathwishinc.com](http://Deathwishinc.com)

**Gut Instinct – 1989-1992 Discography.** Gut Instinct play late eighties NYHC similar to bands like The Icemen or Breakdown. It's pretty good and it's always nice to see reissues of older bands that were never super well known. After seventeen songs it gets a little old but I'm sure fans of that era will still really enjoy this. [A389records.com](http://A389records.com)

**Happy Bastards – Box Of Hard Knocks.** This is some pretty standard fast punk with a thrashy influence. Musically it's not very good but when the vocalist tries to do hit notes or do "interesting" stuff with her vocals it goes downhill really fast. This ends up being more annoying than just mediocre most of the time. [Profaneexistence.com](http://Profaneexistence.com)

**Harlots – Betrayer.** We have a rager here! This is one of those bands that combines a ton of different (metallic) influences but somehow manages to pull it off in a very convincing fashion. While some releases lack vision because too many influences are present Harlots find a way to keep the listener interested by wondering what will happen next. If you are a fan of heavy, intelligent music then this comes highly recommended. [Lifeforcerecords.com](http://Lifeforcerecords.com)

**Have Heart – The Things We Carry.** I fail to see why people are so hyped about this band. It sounds like a mix of Bane with heavier parts similar to Strife at times but lacking the excitement of either band. Don't get me wrong, this isn't terrible but it's not much more than average. This is a prime example of how people get hyped about bands just because they are from the Boston area. [Bridge9.com](http://Bridge9.com)

**Hearts Alive – The Tragedy In Us.** This is pretty standard Swedish melodic death metal influenced hardcore that is so popular these days, the only twist is that these guys are actually from Sweden. Some songs are great while others just sort of drag. This could have been a really good EP but as an LP it does nothing to stand out. [Deadvibrations.com](http://Deadvibrations.com)

**Hell Within – Shadows Of Vanity.** This isn't really good or bad; it's just run of the mill. Hell Within plays metal with a mix of thrash, melodic death metal, and almost radio friendly gruff vocals that would fit perfectly into an extreme sports montage on TV. These guys seem to cover all the bases in hopes of attracting an audience but instead it's just bland metal. [Lifeforcerecords.com](http://Lifeforcerecords.com)

**The Helm – Grim Harvest.** One of the Northwest's best bands has a full length out and hopefully people check this out. The Helm play heavy, crusty hardcore similar to His Hero Is Gone with a little bit of Cursed and the lyrics have a mostly negative vibe. If you enjoy this kind of hardcore then this is really worth checking out. [Indecisionrecords.com](http://Indecisionrecords.com)

**Helvete – Black Cat.** Somewhere between Turmoil and Botch lies this band. It's a decent release but what holds it back from being great is that Helvete failed to capture the density and brutality of both bands. A good try and hopefully in the future they can make reach the next level musically. [Deadvibrations.com](http://Deadvibrations.com)

**Herod – Rich Man's War... Poor Man's Fight.** This is a bit of an interesting style that the band is playing as they mix eighties thrash similar to earlier Metallica and European power metal. Though it doesn't really blow me away it does work and the record is pretty good. [Lifeforcerecords.com](http://Lifeforcerecords.com)

**The Hextalls – Call It A Comeback.** Yes, this band rules! If you like pop-punk (think Screeching Weasel, The Riverdales, and Chixdiggit! Not New Found Glory) then this is an essential release as far as current bands go. There's a big sense of humour here with subjects such as hockey, Axl Rose, Martin Lawrence, and Minigolf being touched on. If you're looking for something fun then pick this up. [Myspace.com/hextalls](http://Myspace.com/hextalls)

**Holy Ghost – S/T.** This is a side project for The Human Furnace of Ringworm fame that reminds me a lot of Godflesh but a heavier, thicker metallic edge. This is mostly slow and thick with a groove that also hints at later Black Flag weirdness. Overall it's solid but nothing that I would listen to on a regular basis. [A389records.com](http://A389records.com) and [Deathwishinc.com](http://Deathwishinc.com)

**Hoods Up – Arms Still Open.** Hoods Up play youth crew/melodic hardcore similar to Champion mixed with The First Step. It's okay but nothing that really blows me away. If you really enjoy this style of hardcore then you might like it but it's not for the casual youth crew fan. [Refuserecords.prv.pl](http://Refuserecords.prv.pl)

**The Hope Conspiracy – Death Knows Your Name.** I love this band and I've been waiting for a long time for a new record from them to come out. With this release I hear a fair bit of Modern Life Is War influence creeping into their Harvest meets Unbroken style and I don't really like what they are doing. This is still a really good record but everything else they've done ranks much better than this effort. [Deathwishinc.com](http://Deathwishinc.com)

**Hostage Life – Walking Papers.** These guys seems like Canada's answer to The Explosion but not quite as rockin' or catchy. Don't get me wrong, this is a pretty good record and can be really with it at times but I keep expecting a little more in the chorus and energy departments. Overall, I'd still recommend this record but I also think the band is capable of producing something stronger in the future. [Undergroundoperations.com](http://Undergroundoperations.com)

**Hot Water Music – Till The Wheels Fall Off.** This is the latest collection of Hot Water Music outtakes, compilation songs, covers, and EPs from the last few years. For those of you somehow still unfamiliar with this band, they play anthemic punk rock with an incredible understanding of how to use raw and melodic elements within their songs. For the most part this is an excellent HWM release (as usual) and is completely essential. [Noidearecords.com](http://Noidearecords.com)

**Hundred Inch Shadow – Rise And Fall.** This is some really good fast, melodic punk/hardcore with a bit of a street punk influence as well. I can see a really wide variety of people enjoying this because the songs are so catchy but with a harder edge. It's too bad they broke up because they had the potential of becoming pretty popular and fitting in well on the Burning Heart Records roster. [Oskrecords.com](http://Oskrecords.com)

**Ignite – Our Darkest Days.** Most people should know what to expect of this release – fast, melodic hardcore with sung vocals and strong skate punk influence – so there isn't much of a surprise there as Ignite continue along that path though there are some slightly heavier parts that remind me at times of more recent Boy Sets Fire. This is an excellent release and should appeal to a really wide section of the hardcore/punk community. [Igniteband.com](http://Igniteband.com)

**Ignite the Will – Words Fail.** I know that there are a million bands out there playing this style of hardcore, but this record is better than most. Good, heavy-handed hardcore a la late nineties Victory Records (or at least the bands that have been popping up the past few years who are very much influenced by said label), with above average lyrics and vocals. Despite playing a not very distinct brand of music, Ignite the Will manage to stand out simply by doing it better than anyone else. (JP) [Doubleornothingrecords.com](http://Doubleornothingrecords.com)

**I Hate Sally – Don't Worry Lady.** This mixes Cursed style groove/heaviness with a more technical metallic approach at times mixed with a little Damad and some From Ashes Rise or Tragedy thrown in as well. Be sure to check this out even though the band has broken up. [Undergroundoperations.com](http://Undergroundoperations.com)

**Incarname – Embrace The Horror.** This is much more metallic and evil than what I remember this band to be. Incarnate plays metal with lots of Slayer type riffing, a bit of All Out War style metalcore to give it some mosh parts, and a hint of black metal. This is pretty boring and monotonous for the most part. [Demosrunamok.de](http://Demosrunamok.de)

**In.Stora – Miasma.** This ranges from quieter Amanda Woodward type stuff to heavier, more intricate hardcore and back again. I could easily see this on a label like Ebullition or Level Plane. If this sounds like something that interests you then it's worth picking up this release. Score one for Latvian hardcore! [Oskrecords.com](http://Oskrecords.com)

**Ion Dissonance – Minus the Herd.** The promo sheet for this release wants me to suspend my disbelief and think that being "a genuine and honest take on everything brutal" and having "55 000 friends on Myspace" as being somehow congruent. Thankfully that and the lack of a lyric sheet are about the only negatives I can find with this album. Extremely heavy stop/start metal where the guitars sound like sheet metal being struck with rebar and the tempo rarely gets above mid-pace. (JP) [Myspace.com/iondissonance](http://Myspace.com/iondissonance)

**It Dies Today – Sirens.** Metallic riffs, heavy breakdowns, sung chorus, and big yawns; that about sums up this release. If you can't get enough Atreyu then you might as well pick this up. The only upside to this record is that it is much more focused than their last effort, *The Caitiff Choir*. [Trustkill.com](http://Trustkill.com)

**I Walk the Line – Desolation Street.** While I'd argue that it's a terrible name for a band, I Walk the Line sound exactly like what you'd expect a punk band named after a Johnny Cash song to sound like: hooky, rootsy and down in the dumps although not as wrapped up in the presumed stylistic trappings as you'd suspect. The vocalist doesn't seem as capable as the rest of the band, and the organ seems superfluous on a few songs, but those are minor flaws when you take this as a whole. If this band was American they'd probably be huge with the kids on this side of the pond. (JP) [Fireinsidemusic.com](http://Fireinsidemusic.com)

**Just Went Black – Tides.** Somewhere in between Shai Hulud, Modern Life Is War, and The Hope Conspiracy lies Just Went Black. This is a band truly with it's own style so even those comparisons aren't very accurate. This is the kind of record that you can't just throw on and go do something else, it needs to be given your full attention. Just Went Black have produced a very compelling record. [Assaultrecords.com](http://Assaultrecords.com) or [Newagerecords.com](http://Newagerecords.com)

**Kids Like Us – The Game.** This is some decent, heavy modern hardcore that was a little unexpected. For some reason I always thought that Kids



Like Us was more of a fast, melodic band. Anyway, there's a big Madball and Killing Time influence on here that I'm sure a lot of people will dig. Overall, it's good but nothing outstanding. [Eulogyrecordings.com](http://Eulogyrecordings.com)

**The Killer – Better Judged By Twelve Than Carried By Six.** The onesheet with the is great because it talks about how there is "No desire for radio airplay, no video to be shot..." and then there is a bonus DVD with the CD that has a music video on it. Anyway, this is a reissue of the record these guys put out a couple years ago plus a couple extra songs and the aforementioned DVD with a live set and a music video. The music is strong and reminds me of a lot of heavy moshy hardcore like Merauder with some metal influence. The DVD and music video are a waste because though the sound is good the band doesn't have much stage presence. [Organizedcrimerecords.com](http://Organizedcrimerecords.com)

**Killing The Dream – Fractures.** While this isn't the assault that was *In Place Apart* from a couple years ago this is still a really strong release. Killing The Dream has gone for a more mature and layered approach this time that works well but doesn't deliver the aggression of the last full length. If you enjoy heavy, fast hardcore with a strong sense of melody then check this out. [Deathwishinc.com](http://Deathwishinc.com)

**Kingdom – The Rage That Guides.** Though I'm definitely into the ideals and most of the lyrics presented on this record it's just not enough for me to give a positive review. Musically the band falls really short as it's devoid of energy, the riffs and arrangements are too simple, and everything is muddy. I really hope this band can be turned around but that's a tall – if not impossible order – at this point. [Eulogyrecordings.com](http://Eulogyrecordings.com)

**Know the Score – All Time Low.** I'm not sure what relevance the pin-up model on the cover of this CD is, as the imagery certainly has no correlation to the music inside. Know the Score play rampaging hardcore, with a very angry Floorpunch or Internal Affairs influence, albeit with heavier breakdowns. If you liked their EP you'll love this, and if you haven't heard said EP, you will, as it's tacked onto the end of this release. Solid. (JP) [Eulogyrecordings.com](http://Eulogyrecordings.com)

**Last Lights – No Past No Present No Future.** Though mostly scrappy, raw hardcore this record bounces around a little bit with some influence from Modern Life Is War, The Suicide File, and Black Flag depending on which song you listen to. Overall this isn't anything special and other than a few times here or there this is fairly unremarkable. [Thinkfastrecords.com](http://Thinkfastrecords.com)

**Last Mile – S/T.** If you like Terror and bands of that style then you'll probably enjoy this. It has a bit more of a metal vibe and the vocals have a more desperate feel that is pretty cool. This is worth checking out but nothing to go too out of your way for. [Demonsrunamok.de](http://Demonsrunamok.de)

**The Last Priority – Amerika's Hijacked.** This band hails from Oxnard, CA and plays a thrashy style of punk with an early DRI influence. Lyrically, the band focuses on political and social issues for the most part. Overall it's pretty good so if you enjoy mohawks and bullet belts then you'll probably like this. [Burningtreerecords.com](http://Burningtreerecords.com)

**Learn – Life And... Learn** plays hardcore reminiscent of Ruiner at times as it has a slightly epic feel and a few atypical riffs/structures but still manages to stay pretty straight ahead. This release isn't bad but it doesn't do anything to stay in your memory. [Deathwishinc.com](http://Deathwishinc.com)

**Left To Vanish – Versus The Throne.** Chug Chug Weeeee, Chug Chug Woou: That's pretty much it for this release, just another moshy metal record that is completely boring. What really sets this over the top are the effects on the vocals that make everything totally monotonous right from the start. [Lifeforcerecords.com](http://Lifeforcerecords.com)

**Liar – Invictus.** I like Liar but this CD isn't doing much for me even though it's a reissue of what's supposed to be THE classic Liar album. Maybe it's the fact that there is a bunch of bonus stuff that drags out for over an hour and most of it is a live recording. There's a DVD included as well that mixes many videos for most of the songs on the album as well. If you are into mid/late nineties European metalcore then there's a good chance you'll dig this. [Genetrecords.com](http://Genetrecords.com)

**Lighthouse – Project Navigate By Heart.** Lighthouse play standard four-on-the-floor hardcore with strong influences from American Nightmare and early Refused. The vocalist is pretty screechy and sometimes the lyrics come off as bad junior high poetry, but there's something really endearing about this; maybe it's because there are few bands who play this pace of hardcore that can keep my attention for 14 tracks. As depressing as the lyrical content here is, I can see this being a great summer album for 'spazzy' kids who like the aforementioned bands. (JP) [Fireinsidemusic.com](http://Fireinsidemusic.com)

**Light Pupil Dilate – Snake Wine.** I can hear a really diverse mix of influences in this record but mostly it reminds me of a mix between Non Means No and Mastodon. It sounds like a strange mix but the band has created its own brand of progressive rock/metal. Overall it's decent but not really my thing, I'm sure that there are a few musicians out there who are pretty into this though. [Lifeforcerecords.com](http://Lifeforcerecords.com)

**Lifetime – Somewhere In The Swamps Of New Jersey.** For anyone who doesn't know this is a collection of out of print singles, compilation tracks, alternate mixes, live recordings and the *Background LP*. It's a double CD that is cool to have but tends to drag on for a long time. I like Lifetime a lot and there is some great stuff on here but there is just a little too much stuff to wade through at one time. This is worth picking up if you have their other two full lengths on Jade Tree and still can't get enough. [Jadetree.com](http://Jadetree.com)

**Liquid Limbs – Orquid.** This is a really tough record to describe because it's so experimental. Liquid Limbs mixes everything from catchy indie rock to heavier stoner rock with some cool harmonies. What's great is that everything naturally flows together so well which is often the killer for bands like this. Check it out if you want something atypical but not completely unfamiliar. [Soundstudystudios.com](http://Soundstudystudios.com)

**Living Hell – The Lost And The Damned.** This is a very, very Integrity influenced band. The only thing that really sets the two apart are that Dwid's vocals are much more aggressive and Integrity is more skilled musically. This isn't a knock against Living Hell, it's just that Integrity rules so hard. Overall this is a solid record and if you like that kind of

metal influenced heavy hardcore then you'll probably really dig this. [Revelationrecords.com](http://Revelationrecords.com)

**LMF – Revenge Of The Syringe.** This is best just described as hardcore/punk because there isn't really anything that I can compare this to. It's fast and straightforward with a couple NYHC overtones at times but nothing that really gives this a sound that can be put in a category. Not that being hard to classify is a bad thing but this doesn't have anything that really defines it so the CD ends up being pretty boring. [Wormholerecords.net](http://Wormholerecords.net)

**The Mag Seven – The Future Is Ours, If You Can Count.** If you are into instrumental surf music then this is totally worth checking out... In fact, if you like good music you should check this out. There are a few bands out there I enjoy that play this style of music but a lot of it can get boring so it's nice to hear something done this well. Organ is thrown in to spice things up, the song tempos are varied, and the CD is kept to about 25 minutes. Overall, this is a strong release. [Endsounds.com](http://Endsounds.com)

**Manifesto Jukebox – Strain.** MJ has been around a while, but until now they've struck me as being a group that plays pretty unremarkable, in one ear and out the other, style rock. This release though is one of the few that I've been given to review that I listen to on my free time. It's really jangly, driving post-punk (I really hate that term, but that's what it is) that I'm sure fans of No Idea Records or revolution summer apologists will cream their Carharts' over. The production is big and clean, and it really works for this record. I'm going to have to track down their older releases now. (JP) [Fireinsidemusic.com](http://Fireinsidemusic.com)

**Me First And The Gimme Gimmes – Love Their Country.** By now I'm sure you either love or hate this band and are at least familiar with their gimmick of punked out covers. On this record they cover a bunch of county songs. It's cute and fun for a listen but I can't see myself listening to this again. [Fatwreck.com](http://Fatwreck.com)

**Metamorphosis – S/T.** This is a really tough record to describe but it's also incredibly good. Wow, this thing does not let up. The band plays a fast, catchy, usually upbeat style of punk/indie rock but it's also really raw at the same time. I can hear some stuff similar to The Blood Brothers or The Jesus Lizard at times but not as aggressive, sometimes there is a Fugazi feel and a bit of Drive Like Jehu. None of those comparisons are accurate but they aren't very far off either. It's a tough album to describe but innovative and very, very cool. [Mundanorecords.com](http://Mundanorecords.com)

**Metamorphosis – Sólo En Mi.** This is an earlier recording from the band and it's not quite as focused. It's still interesting but the band jumps around from hardcore to more punk stuff to indie rock. You never know what's going to come next and that can be cool but in this case it hurts the flow a little bit. I suggest the self-titled record first because it's much better. [Myspace.com/metamorphosisperu](http://Myspace.com/metamorphosisperu)

**Mercy Killers – Bloodlove.** I think the vocalist for this band used to be in Lars Fredriksen's band and The Forgotten, so it's not a huge surprise that this is on Hellcat. It could just be the aforementioned singer's voice, but they remind me of American Steel, only with a really bad AFI/Rancid aesthetic, and junior-high-fat-goth-loser lyrical themes. Thankfully the song writing itself isn't so bad and if the production wasn't so terrible (worse than most current bands' demos) I could see these guys having taken off. All in all, this band is better than the other crap that their target audience is listening to. (JP) [Mercykillers.com](http://Mercykillers.com)

**The Minor Times – Summer Of Wolves.** After 2005's *Making Enemies* I was expecting a lot out of this release as the aforementioned was one of my favourite releases from that year which mixed elements of Kiss it Goodbye and Turmoil almost perfectly. I'd have to say that I'm pretty disappointed because *Summer Of Wolves* really lacks the bite and aggressiveness of their last release. Hopefully this will grow on me. [Protheticrecords.com](http://Protheticrecords.com)

**Minus45degrees – Mute.** This is a tough record to describe in few other ways than terrible. The band mixes A Perfect Circle and Every Time I Die into a mess that is annoying and boring at the same time. I couldn't wait for this to end. [Genetrecords.com](http://Genetrecords.com)

**Modern Life Is War – My Love, My Way.** Though this is the MLIW album that I like the least it has grown on me a bit. This version is a reissue with songs from their first 7" included on the CD. If you missed the boat, the band plays mostly mid-paced hardcore with elements similar to the later, slower American Nightmare stuff coupled with a little bit of Black Flag at times. The band is one of the best to come out in the past five to ten years and really has their own unique sound. Some people swear by this record but I like Witness more. [Deathwishinc.com](http://Deathwishinc.com)

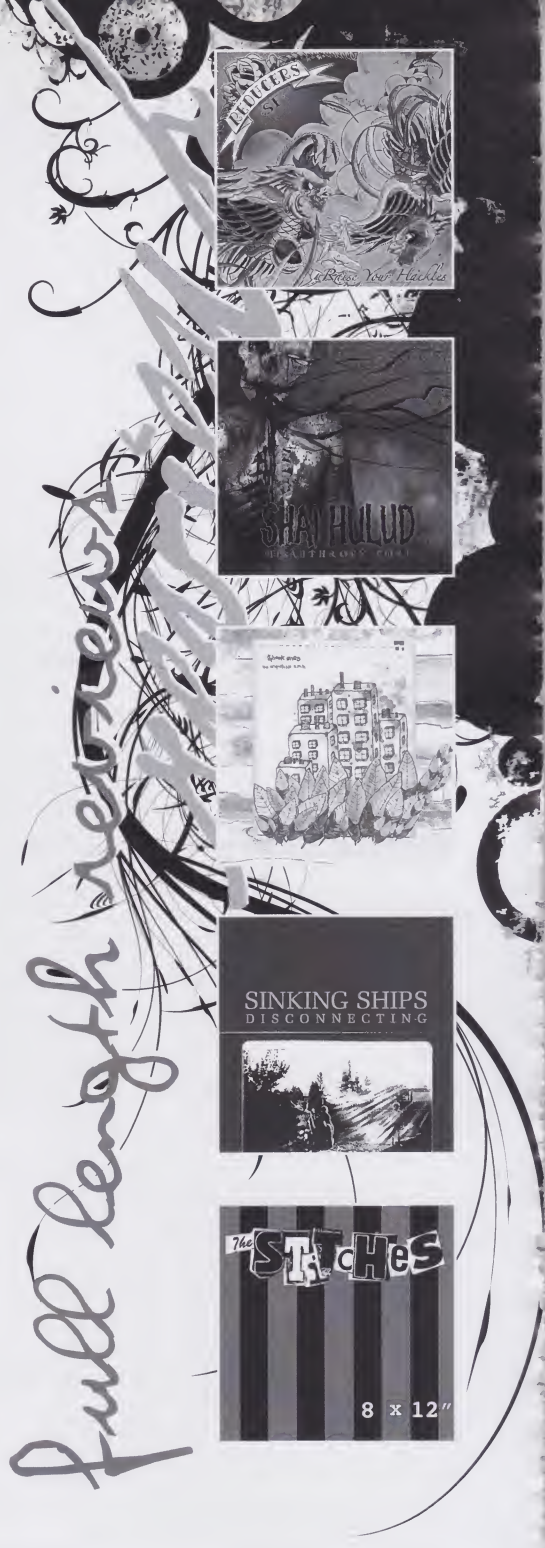
**Modern Life Is War – Midnight In America.** After loving *Witness* I was expecting a lot out of their follow-up release. It's pretty good but doesn't blow me away as much as I'd hoped it would. I like this more than *My Love, My Way*, but it doesn't have the aggression and razor sharp guitars of *Witness*. It's still a really good record and should be checked out but it's not the best the band produced. [Equalvision.com](http://Equalvision.com)

**Monikers – Wake Up.** If you're into Crimpshrine and other raw, low-fi, poppy/scrappy bands like that then you will probably enjoy this. I don't think it's anything special but there is a real following for some of this stuff, it's just never been a style that has peaked my interest in any way and this record doesn't change anything. [Kissofdeathrecords.com](http://Kissofdeathrecords.com)

**Morethanever – S/T.** Right from the start this record grabs your attention and is a pleasure to listen to. Morethanever play modern melodic hardcore similar to Go It Alone but with a heavier edge with songs that shift around venturing a little into Just Went Black territory at times. This is well worth checking out so keep an eye on these guys. [Demonsrunamok.de](http://Demonsrunamok.de)

**Mouthbreather – Thank You For Your Patience.** This is some really good raw and rhythmic punk with some cool guitar work that reminds me of Four Hundred Years at times. What keeps this from sounding a little repetitive is the lead guitar that can just sort of pop out and do something cool without it being flashy in any way. Check this out if it sounds like you thing. [Kissofdeathrecords.com](http://Kissofdeathrecords.com)

**Nahemah – The Second Philosophy.** Here is some really cool atmos-



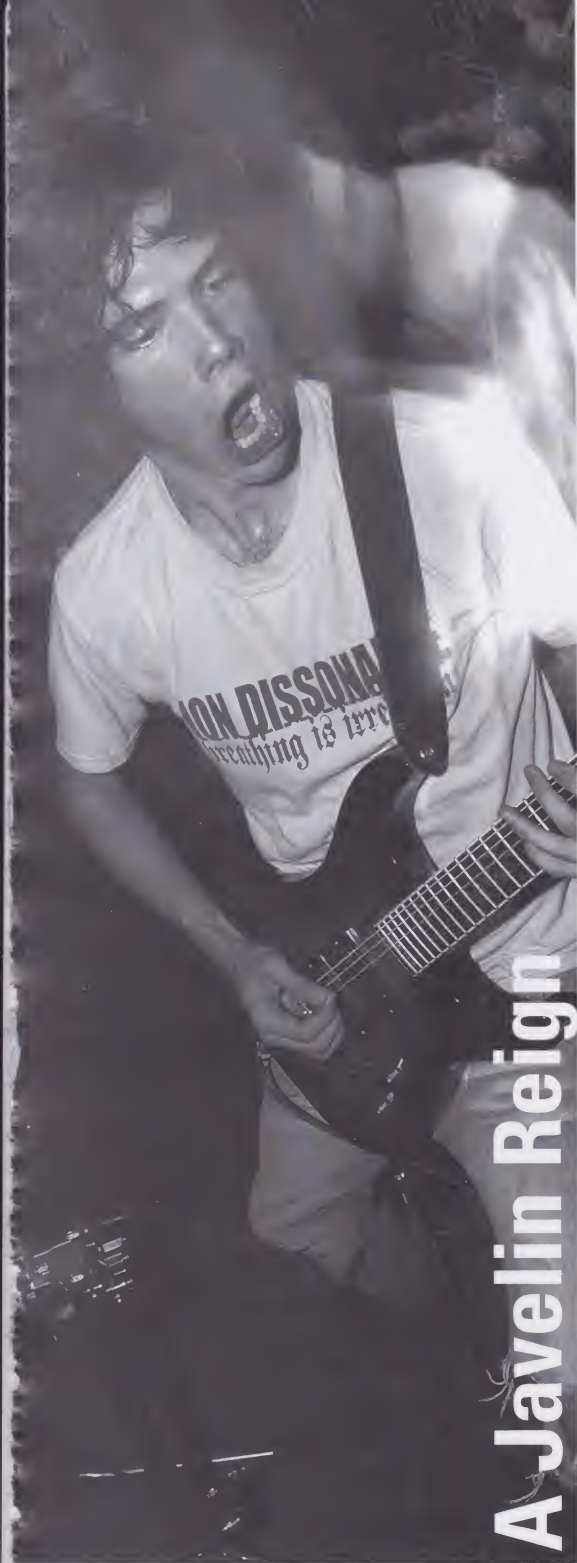
pheric rock that reminds me of Red Sparrows, the spacey side of Isis, and Mogwai. There's a little more of a metal element in here than what those bands have but that only keeps things interesting. This is a solid record that a wide variety of people will enjoy. [Lifeforcerecords.com](http://Lifeforcerecords.com)

**Narrows – New Distances.** This continues where the EP leaves off with a sound similar to Botch but with a more straight ahead and punk approach. While the EP was really cool this doesn't live up to what I was expecting. Don't get me wrong, this is still really good and definitely recommended but I was expecting a bit more. [Deathwishinc.com](http://Deathwishinc.com)

**Nerve Gas Tragedy – No Tomorrow.** *No Tomorrow* is definitely on the metal side of the metalcore fence. Hell, there may not even be a fence, this is more or less straight up death metal with plenty of lyrics about bleeding and rotting and being completely hopeless. It's pretty good too, leaving out the guitar wankery and overdrawn song structure that so many bands playing this genre seem content with shoving down our throats. If blast beats and blood baths are your kind of thing, check this out. (JP) [Spookcityusa.com](http://Spookcityusa.com)

**Never Face Defeat – Changing Times.** There has been a real progression through the NFD releases that have been sent for review and this is the best by far. Though the band doesn't break any new ground with their brand of heavy, metallic moshcore they do it well and it's better than most of this style. [Demonsrunamok.de](http://Demonsrunamok.de)





# A Javelin Reign

**New Mexican Disaster Squad – Don't Believe.** If you're a fan of Kid Dynamite or early 80s hardcore punk that mixes raw melody and speed then you should check this out. NMDS is a little more melodic and on the punk side but that benefits them and makes for a really enjoyable listen. Fans of fast, scrappy punk with great underlying melodies should check this out. Jadedtree.com or Noidearecords.com

**Nightrage – A New Disease Is Born.** After reviewing too many bands doing the Swedish melodic death metal thing who don't quite have the chops to play the style proficiently it's nice when a band can do it right. Nightrage pulls off the style very well and keeps things interesting with brutal yet catchy, hooky, epic songs and mixes things up with some excellent clean vocals and a great sense of melody. Lifeforcerecords.com

**Nights Like These – The Faithless.** Listening to this is hard because the "songs" aren't really songs, but more just a collection of crazy riffs without direction. I give the band credit for their non-linear approach to writing, the occasional really cool riff or arrangement, and the somewhat sparse use of breakdowns but I find the record as a whole lacks any vision. Nights Like These has talent but I don't think they know where they are going. Victoryrecords.com

**Nine Eleven – Use Your Disillusion.** This is standard, boring modern hardcore similar to what seems to be popular with a lot of people today. Some screams, some heavy mosh parts, some sung vocals, some fast

past, lots of octaves. I'm so tired of middle-of-the-road bands that combine a few elements of hardcore but don't really do any of it well. Iforusrecords.be

**No Harm Done – Our Day of Days.** Maybe it's because a band member's wearing their shirt in the liner notes, but this sounds a lot like Strike Anywhere to me. Politically minded and socially conscious fare, rarely breaking the mid-tempo barrier, with guitar noodles abounding. Not my cup of tea, but No Harm Done seems as capable of this style as any. (JP) Anchorlessrecords.com

**No Harm Done – Escape.** This is a big step up from their last record so it's great to hear a strong progression. The band is still has the influences from the Our Day Of Days but they've found a way to blend everything a lot better and create a sound that is more of their own. If you enjoy melodic hardcore/punk with mostly sung vocals then I'm sure you'll really like this. Thinkfastrecords.com

**Nomeansno – All Roads Lead To Ausfahrt.** I've never been a Nomeansno fan but I really like this record. For those of you not familiar with the band, they hail from Vancouver and play technical, rhythmic punk with intelligent and funny lyrics. This might not be for everyone but it is worth paying attention to and is for anyone interested in slightly more mature punk. Nomeansnowhatever.com

**No Trigger – Canyoneer.** I cannot figure out why this band isn't huge. This record is so good and it seems to me that it would appeal to everyone out there. No Trigger plays melodic hardcore similar to Strike Anywhere but with more melody and without the heavier emphasis on politics. This record is so fun and a complete pleasure to listen to. Nitrorecords.com

**Nueva Etica – Inquebrantable.** There haven't been very many good vegan straight edge bands with three singers but these guys have found a way to break out of that. Nueva Etica sounds like Hatebreed but more fierce and with a better groove. There are a ton of moshy bands these days and most of them are terrible, this band has found a way to avoid that and also have a message. This is definitely one of the better heavy hardcore releases this year so be sure to check it out. Newedenrecords.com

**Only Crime – Virulence.** This record is a big step up from *To The Nines* which I found had some good moments but was overall pretty flat. Everything feels a lot more natural on this record and the band is starting to come into it's own musically. If you enjoy heavier, technical melodic punk rock with Black Flag influence then you might really like this. Fatwreck.com

**On The Last Day – Meaning In The Static.** I think the best way to describe this is to think of Ignite mixed with Thursday and a metalcore band. A lot of this is more straight ahead hardcore with sung vocals but there are also a bunch of screamed stuff with big mosh parts. I like some of the sung/melodic stuff and overall it's a decent record. Victoryrecords.com

**Outrage – Broken.** This is decent 90s influenced metallic hardcore but it doesn't grab me a whole lot; this mainly has to do with most of the record sounding exactly like Unbroken. I love Unbroken and comparisons to them are usually a good thing but Outrage are just a little too close and it's a bit of a turn off. Hopefully they can grow in the future because they show a good grasp of fundamentals. Panicrecords.net

**Pain Principle – Waiting For The Flies.** The band seems to be in a bit of an identity crisis on this record because a bunch of their songs sound like At The Gates while others have a Pantera vibe to them. The record is pretty average musically; it feels like they don't really have a plan and are just trying to stay with whatever the current trend in metal is. Blindprophecyrecords.com

**Parallax – Mediums And Messages.** After reviewing and loving their demo a couple issues ago I was stoked to get may hands on this. Parallax play technical and heavy hardcore without the songs becoming either a riff-fest or mosh-mania so they have won me over based on that alone. There is also a strong sense of melody in the music that makes the songs memorable and catchy as well, something most heavy bands seem to miss and are unable to execute. The lyrics are conscious, angry and intelligent. There is hope for metalcore as a genre if there continue to be bands like this. Counterhq.com

**Parkway Drive – Killing With A Smile.** Wow, if you are into technically proficient yet completely generic and boring metalcore then this is for you. Yeah, the band has the chops to play their style of Unearth meets Bleeding Through style of metal with breakdowns but who cares? There are hundreds of other bands doing the exact same thing and you can't tell any of them apart. There's even a little story through photos in the booklet that includes a gun and murder if you had already figured out these guys have no imagination. To top this off there's even the line, "so cry me a fucking river, bitch" right before a breakdown. There is no way this is serious, somebody is playing a joke on me. Epitaph.com

**Planes Mistaken For Stars – We Ride To Fight!** This is a compilation of early PMFS songs and it's a really solid release unlike many CDs like this. The band really has its own style; it's as raw but with an excellent grasp of melody, there are interesting arrangements but they do not get in the way of the song, the music is punk but won't be confined to a formula. This is really something to put near the top of your list as far as records to buy. Noidearecords.com

**Pound for Pound – For Our Fallen Brothers.** Pound for Pound are yet another tough sounding metalcore band that has a decent amount of potential but somehow manage to do absolutely nothing distinctive with it. 100 Demons and countless Clevo bands are great and all, but I don't think we need to hear another group ape them yet again. (JP) Surpriseattackrecords.com

**Priestess – Hello Master.** If you like rock n roll then I'd definitely give this band a chance. They fit somewhere between Wolfmother and Tricky Woo in the garage rock world. This is a pretty solid record and I'm interested to see what they do next. Priestessband.com

**The Psyke Project – Apnea.** The band plays a mix of slower Converge style songs mixed with some Isis or Neurosis type sludgy/spacey parts.

Overall it's not bad but it doesn't really grab my attention. This is the kind of record that's really good to put on as background music while working on the computer but not something that will hold your attention if you focus too much on it. Lifeforcerecords.com

**Psalm – Fortune's Complexity.** This is mostly slow to mid-tempo, crushing metalcore that draws a little on Meshuggah, Premonitions Of War, and some Dillinger Escape Plan. This is a tough record to listen to because there's little melody but that's not a bad thing. Overall, I like this and it's worth checking out but I'd be more into it if it was just an EP. Genetrecords.com

**Pulling Teeth – Martyr Immortal.** Of all the bands playing the fast, angry, and thrashy style of hardcore that have come out over the past few years this is one of the few that is worth mentioning. Pulling Teeth rage through this record without hesitation and throw in little bits of guitar wizardry and overall density that keeps this release from being one dimensional like so many other playing a similar style. Deathwishinc.com

**Purified In Blood – Reaper Of Souls.** While I want to like this band I just find their recording to be really boring and cold. Purified In Blood play metal with almost as many solos and leads as mosh parts, usually I'd be all over this because they have a lot of skill but, in the end, most songs sound the same and there isn't anything that grabs me. Hopefully they can find a way to break out of this trap on future recordings because this band has a lot of potential. Myspace.com/purifiedinblood

**Purpose – 1994-2001.** You can count me among the number of folks who've been ignorant of Purpose's existence until now, which I guess is an indication of this discography already serving its purpose. I'm not sure if this is everything they recorded or just their EPs and demos, but it's pretty quality stuff nonetheless. Purpose was equal parts older Avail and Boysetsfire, but I'd imagine that the average hardcore kid would have an even easier time getting into this band than either of those. They even tackled on a great Rites of Spring cover and a previously unreleased track for people who already own the original releases. Quality politically minded hardcore. (JP) Theblacknumbers.com

**Rafflesia – Embrace The Final Day.** This is pretty standard metalcore with a huge At The Gates influence. It's another in a long line of similar releases in the past few years that will go completely unnoticed due to it being completely unoriginal. Genetrecords.com

**Raised Fist – Sound Of The Republic.** I love Raised Fist but this album is a bit of a let down as it wanders (almost) into nu metal territory at times and follows a path similar to that of In Flames over the past few records. Not to say that these guys sound like In Flames – because they don't – but it's the same sort of melodies that are creeping in. For those of you unfamiliar with Raised Fist they play very fast, heavy hardcore with a definite Swedish sound to them. Though this is still good to be sure to check out *Dedication* or *Stronger Than Ever* before you pick this one up. Epitaph.com

**Raunchy – Death Pop Romance.** I think I would compare this to a more melodic Fear Factory or Strapping Young Lad as there are definitely some abrasive parts to this but also a lot of melody that comes from some melodic death metal influences. It's not bad but it doesn't drive me crazy as there isn't anything that makes me perk up my ears. It's good for background music when busy on the computer but not for more attentive listening. Lifeforcerecords.com

**Raunchy – Wasteland Discotheque.** Much the same as the other full-length reviewed in this issue this record doesn't really do a lot for me. It does feel more melodic than the last outing but it doesn't grab me in anyway. If you like heavy, melodic metal with synth and lots of time changes then this could be your thing but it doesn't drive me crazy. I should say that I do like this more than the other release. Lifeforcerecords.com

**Ray – All As One.** This is a real mixed bag as some songs are really cool while others don't hit me, it's almost like two different bands at times. The stuff I like on here is modern hardcore similar to Champion with a heavier influence while there are other songs that are a lot closer to traditional youth crew and don't stand out. Overall, this would have been better as an EP with half the songs shaved off and a bit more of a consistent direction. Oskrecords.com

**Red Dons – Death To Idealism.** This is some really good, catchy punk with a bit of a new wave influence from this Portland group. They have the distortion turned way down so it reminds me a lot of early LA pop influenced punk bands. If you are a fan of Gorilla Anegre or The Observers then you will probably really dig this. Derangedrecords.com

**Red Handed – Wounds Remain.** Red Handed plays simple, straight forward hardcore/punk similar in style to Outbreak with hints of The Nerve Agents but lacking the spark that makes those two bands so popular. The trouble with this release is not that it's bad, it's just that it doesn't find a way to stand out. Rivalryrecords.com

**Reducers SF – Raise Your Hackles.** I've heard about this band for a long time but have never checked them out so it's nice to have this show up in the mail unannounced. The band plays upbeat street punk similar to Cocksparrer and The Dropkick Murphys so that should give you an idea of the strong melodies, catchy songs and working class lyrics that you are in for. I highly recommend you pick this up if you're at all interested in this style of punk. Tkorecords.com

**Remission – Accept.** This Chilean band plays melodic hardcore with a mix of Verbal Assault and with – at times – some early Outspoken style guitar work. The vocalist's delivery reminds me a little of Dan O'Mahoney as well. Overall, this is a decent LP but once this band grows and matures a little I'm sure some really cool songs will start to develop. Amendment-Records.com

**Res Gestae – S/T.** Wow, with the ultra DIY packaging this came in I wasn't expecting very much at all but this is some raging power violence. This is so fast and aggressive and FAST. If you like the sounds of this then be sure to check this out because it's awesome. Myspace.com/xresgestaex

**Retaliante – Coup D'Etat.** This is some heavier Nardcore somewhere between Madball and the bands that put Cleveland on the map. Overall



it's a pretty good record and it keeps my attention while many bands of this genre get boring quickly, I think this has to do with the vocals as they seem legitimately angry unlike on many other releases. Check it out. [Indecisionrecords.com](#)

**Rifu – Bombs For Food, Mines For Freedom.** This is a bit of a mixed bag of styles which leaves the record a little up and down. Some stuff leans more towards Tragedy, other stuff is more straight ahead punk, there's a little metal influence, I can hear a little Randy, it's really all over the map. The lyrics are the only constant as they are all left leaning. It's okay but I'd wait for the next record and maybe by then they'll have more focus with the music. [Gokartrecords.com](#)

**Right On – Reality Vacation.** After seeing this band a couple years ago and them being terrible every time I was expecting very little from this release but fortunately this is listenable. Right On plays fast hardcore similar to a lot of bands these days and has simple lyrics that mix goofy and serious subjects. This isn't anything spectacular but it is decent and Right On somehow finds a way to pull it off. [Deathwishinc.com](#)

**The Riverboat Gamblers – To The Confusion Of Our Enemies.** If you're looking to get away from all the siqq m0sh and br0t4l breakdowns for about half an hour and just rock out then pick up this record. The Gamblers play fast rock n roll with a lot of sing-a-longs, witty lyrics, and a little pop influence that all come together really well on this record. At times I wish there was a little more bite that can be heard when the band plays live but I still can't stop pressing repeat. [Volcoment.com](#)

**Robots And Empire – Omnivore.** This is a really, really strong record that I'm sure would appeal to fans of bands like Failure, Black Sabbath and Rush but it also gets heavier and covers the full spectrum of what Cave In were trying to do. This is really diverse but it all fits together and is a great listen, the closest I could really describe this is if all of Cave In's records were combined with great flow. This isn't to say that Robots And Empire are a knock off band because they definitely have a style that is their own and they do it well. [Tripmachinelabs.com](#)

**Robot Eyes – Arrêt.** A good three years after it's release this CD is finally getting a review. Robot Eyes sound heavily influenced by mid to late 90's emo, such as The Get Up Kids, Mineral and others. The production on this is exactly what it should be; slightly airy and not at all overglossed. If whiny vocals and angular guitars combining to make sugary pop songs is your bag, check this out. (JP) [Escapistrecords.com](#)

**Rock, Star – Inamorado.** I'm not sure if this is a reissue or an album that took 7 years to come out. Either way this is pretty good college drop-out post-punk. People who like Snuff's drunker, less weird recorded output or folks who wished that Blueiet were less annoying could probably dig this. There's a Bikini Cover on this, but thankfully there is no musical similarity between the two groups. This is great melodic rock to listen to on the morning after a confusing night out. (JP) [Theblacknumbers.com](#)

**Rosaline – A Constant North.** Yikes, this is pretty terrible. There are a couple cool guitar parts here and there but for the most part this is singy/screamy/moody/melodic metallic hardcore that has been done a million times before. I'm sure there is a fan base for this type of stuff but I can't be included in it. [Eulogyrecordings.com](#)

**Ruiner – Prepare To Be Let Down.** While this is definitely better than the *What Could Possibly Go Right* EP it still doesn't capture what this band is capable of. Live they are ferocious and mix their melody with speed and aggression to create a cool raw but melodic style of hardcore; on record they retain many of the elements but lack the raw power that they have at a show. It's not a bad record but it leaves me knowing that the band wasn't truly captured in these songs. [Bridge9.com](#)

**Run With The Hunted – Everything Familiar.** Drawing heavily on Most Precious Blood and Turmoil for influence this Arizona band delivers a solid full-length record. Pretty much everything is solid about this release so it's totally worth checking out if this sounds like your type of hardcore. [Refoundation.it](#)

**Samsara – The Emptiness.** This is an Australian band that bounces back and forth between Integrity influenced metalcore and modern mosh-metal. Some of it is decent but mostly it's just run of the mill moshy stuff. The band is solid but just not very interesting. [Demonsrunamok.de](#)

**Sandinista! – Libertad Tu Eres Cuerpo.** I'm not really sure how to describe this because it's hardcore but doesn't really stick to a certain style. It bounces between parts of faster, modern hardcore to some slightly metal influenced stuff and also some other influences I can't really put my finger on. Overall, it's not good, bad, or memorable. [Oskrecords.com](#)

**Scarpoint – The Silence We Deserve.** This is very similar to a lot of metal that is coming out today even though it is well played and nothing is technically wrong it lacks imagination and blends in with many other bands doing the same thing. The band is solid but doesn't break far out of it's At The Gates inspired mould to add any twists or turns to warrant a second listen. [Blindprophecyrecords.com](#)

**The Serious Geniuses – You Can Steal The Riffs, But You Can't Steal The Talent.** If you're a fan of Superchunk and bands like that then you might be into this. It's sort of mid 90s indie rock that isn't anything special but is by no means bad. It's just one of those bands you forget after listening to. [Kissofdeathrecords.com](#)

**Set Your Goals – Mutiny!** The problem with Set Your Goals is that it's just really cheesy. They play their style of ultra hooky, melodic punk well but everything is way too polished and they leave nothing to the imagination. I guess this does it for some people but it's not something that I'm interested in. [Eulogyrecordings.com](#)

**Shai Hulud – Misanthropy Pure.** Yes, this rules! This band has been at it for years and this could be my favourite of all their releases that I've heard. If you like technical, metallic hardcore then this is the band to check out. It's so heavy, angry, intelligent, and has slight melodies in some places. If you want to hear current metallic hardcore that's progressive and interesting then this is one of the places you should start. [Metalblade.com](#)

**Shellac – Excellent Italian Greyhound.** This is the fourth of Shellac's LPs and they continue to produce topnotch music. To describe this band

is difficult because they really have their own sound. If you are a fan of strange, intelligent indie rock with a quirky sense of humour to both the musical arrangements and the lyrics then you will likely enjoy this. [Touchandgorerecords.com](#)

**Shipwreck AD – Abyss.** I'd been hearing good things about this record for a while but it took me a long time to get around to reviewing it: I'm now kicking myself for not listening to this sooner. The music is metallic hardcore with elements of Guns Up! or Terror at times but with a certain intelligence to the writing. The lyrics tell a story of a person (?) rising from the ocean to the peak of a mountain that is full of metaphors and interesting images. This is worth your time to check out if you're bored with what so many other bands are pumping out. [Deathwishinc.com](#)

**Shook Ones – Facetious Folly Feat.** Sixteen is one of my favourite records to come out of the Northwest in recent years so I was excited to get my hands on this record. The band has done it's best to branch out from it's Dan Yemin worship and the results are a little mixed. Sometimes the attempt to grow works out and sometimes it falls a little flat. Overall it doesn't live up to *Sixteen* and it's not a bad record but it doesn't really excite me. [Revelationrecords.com](#)

**Shook Ones – The Unquotable A.M.H.** After having mixed feelings on their last LP I wasn't sure what to expect with this. I was really afraid that the mixed effort of *Facetious Folly Feat* would continue but instead Shook Ones have delivered an excellent record that may be as good as *Sixteen*. The band has really matured on all and everything fits together so well. If you enjoy raw, melodic hardcore/punk similar to Lifetime and Kid Dynamite then I'm sure you'll love this. [Paperandplastic.com](#)

**Sinking Ships – Disconnecting.** Sinking Ships have definitely stepped up everything and put out a really strong record. The band still plays a mix of later Turning Point mixed with some of today's melodic hardcore but there is also a real jump in the songwriting that has created a really mature and varied release. This is going to be one of the best melodic hardcore records of the year so check it out. [Revelationrecords.com](#)

**Sista Skriket – Missnöjesrörelsen.** This is punk rock that's a little all over the map with fast parts, ska riffs, bouncy at times, and a little snotty. This could have been fun if they were a local band when I was in high school but it's not anything that blows me away right now. [Beatbutchers.se](#)

**Smartbomb – Diamond Heist.** This band makes me think of a faster, scrappier NOFX with a bit of a Kid Dynamite influence at times. For the most part this is a good record with some really cool songs but there are a few that feel like filler and the record's energy is dragged down. Overall this is decent but the band shows it is capable of better. [Thinkfastrecords.com](#)

**Smoke Or Fire – This Sinking Ship.** After being lukewarm on their last record this one grabs me a lot more. Smoke Or Fire still play raw/melodic punk similar to Hot Water Music and others of that style but this release feels much more melodic and catchy than in the past. This is a strong release that should be checked out if you enjoy this style of punk. [Fatwreck.com](#)

**Solid Ground – Can't Stop Now.** If you're a fan of bands like Killing Time or Madball then be sure to check this out. The band comes from Switzerland and is one of the better NYHC influenced units that is being reviewed in this issue; a strong release by this now defunct band. [Demonsrunamok.de](#)

**The Sons of Saturn – You'll Never Want To Do Anything Else Again.** Falling somewhere between Amanda Woodward, Funeral Diner, and The Blood Brothers is The Sons Of Saturn. There are parts of this that I don't like and get a little annoying but at times this band really shines. Overall, it's a pretty good record that has a few minor flaws. [Oskrecords.com](#)

**Soul Control – Involunt.** Dude, A lot of people say this band sounds like Burn; they don't sound like Burn. They do actually sound a lot like Quicksand but with a hardcore edge to them. Lyrics deal mostly with inner struggles and use metaphors to illustrate the songs' overall themes. Okay, this band sounds a little like Burn and overall it's pretty good. [Rivalryrecords.com](#)

**The Sound Of Animals Fighting – Lover, The Lord Has Left Us...** Okay, so there's a fine line between being arty and being terrible, The Sound Of Animals Fighting took a jet plane over that line into the latter's territory. This isn't much more than weird sounds programmed together. [Equalvision.com](#)

**Springthemadcap – AKA-47 Men.** This moves all over the place between bouncy street punk and some Clash inspired rock; mostly, it's skapunk. I'm sure that you can judge by that mix that this record already has all the markings of a stinker; well, any preconceived notions you may have are probably correct because this honks in most every department. Springthemadcap are probably a better band than this disc represents but the recording really brings it down and makes everything sound bored and uninspired. [Springthemadcap.com](#)

**Stand Before the Firing Squad – Noise Machine.** If this band was notably proficient with their instruments or if their bongo and flamenco interludes were actually as clever as they undoubtedly thought they were, this could've been a good idea. As it stands, all the noise just comes across as an attempt to cover up how boring a release this is. Spazzy mathcore with belched vocals spliced with bad attempts at jazz and misplaced samples from porno movies. Good job, assholes. If John Mayer were to play a practical joke on his fans and release a "noise" record, this would be it. (JP) [Handofhoperecords.net](#)

**The Stiches – 8 x 12.** This CD is a reissue of the original record from 1995 that OC Weekly said was the best thing out of Orange County since the Adolescents. That's a pretty bold statement to make but this is one great record. The Stiches play snotty punk with a rock 'n roll edge that borders on annoying but I can't stop tapping my foot to and it's super, super catchy. If Southern California punk interests you at all then this is well worth looking into. [Tkorecords.com](#)

**Stick to Your Guns – For What It's Worth.** Normally, I like to think of myself as being supportive of bands that use contrasting musical concepts in their songs, but I guess there have to be exceptions to every-



Full length reviews

thing. STYG sound sincere and their messages are clearly that of a positive and constructive design, but the delivery falls short of the mark. Imagine a Comeback Kid or Verse style intro bringing you into a song, then cookie-monster metal vocals entering and forcing a dead stop. The reverse is true as well; crushing breakdowns transitioning into an octave bonanza with absolutely no warning, followed by MTV-metalcore clean vocals. However, these dudes get points for simultaneously being posi while not sounding like a posi band. (JP) [Sumerianrecords.com](#)

**Stop At Nothing – Legends Never Die.** I've always had a soft spot for this band and I'm glad to get my hands on their full length. The band is from the Olympia, WA area and play hardcore similar to In My Eyes but scrappier and a bit heavier. This is nothing that hasn't been done before but it's solid and there's a lot of energy in the performance. [Thisblessingthiscurse.com](#)

**Strike Anywhere – Dead FM.** It's hard to find anyone out there who doesn't enjoy Strike Anywhere as they mix the best parts of fast punk with melodic hardcore and an intelligent message. If you enjoyed Exit English then I'm sure you'll really like this as well. This is an excellent record by one of today's best bands. [Fatwreck.com](#)

**Substance – Bleed, Sweat & Strive.** I appreciate this band's enthusiasm, but this album is what Anti-Flag would've sounded like if they'd discovered Discharge before Rancid or whatever terrible street punk record they grew up listening to. *Bleed, Sweat & Strive* isn't necessarily





a bad CD, it just sounds pretty corny; the drummer rarely breaks out of a d-beat, the guitarist sounds like he'd rather be in Sick of It All, and the vocals sound like cheerleaders encouraging us to go forth and smash the state. (JP) Myspace.com/sunbistancierialto

**The Suicide File – Some Mistakes You Never Stop Paying For.** This is a compilation of Suicide File recordings that includes their first and last EPs, their contributions to the Hope Conspiracy and R'N'R splits, and some demo tracks. What's on here some would consider to be their best material so if you want to see one of the reasons why the whole rock influenced hardcore thing is so big then this is the place to check. Indecisionrecords.com or Reflectionsrecords.com

**The Swellers – My Everest.** It's nice to see that there are still some people flying the poppy, melodic punk flag out there. The Swellers mix parts of Rhythm Collision, Face To Face, and No Use For A Name to create a gem of a record. If you want a break from all the floorpunching and spin kicks then be sure to check this out. Searchandrescuerecords.com

**Taking Back Sunday – New Again.** With this release Taking Back Sunday goes for a bigger rock sound and the results are really good. This isn't to say that they've abandoned their signature style but they are growing and it suits them well. If you want a great record for summer, man, then be sure to pick this up because it's really fun. Takingbacksonday.com

**Tall Ships – Voyages.** This record is a little mixed for me. It starts off as a really exciting and energetic take on today's overdone style of fast, melodic hardcore with everything on track for a great release. As the record progresses some of the song arrangements are a little off and I keep thinking about how some better choices could have been made in the writing process. By the end of this record though I do end up enjoying the release and recommend it but I wish the band had taken a few more months to hone the songs before they went into the studio. Assaultrecords.com

**Teenage Bottlerocket – Total.** Yes! This is great and definitely one of the best full-length releases to be reviewed in this issue. TBR play fast, snotty, and fun pop punk similar to The Riverdales and Screeching Weasel. The dual lead vocals that trade off between songs make this even better. Buy it now! Redscare.net

**Thieves And Assassins – Martyr Brigade.** Falling somewhere between a heavier, melodic hardcore band, like Strike Anywhere and Bad Religion is Thieves And Assassins. Musically this is really cool because it has the power of hardcore but the melodies, vocals and some of the guitar parts take the best of what Bad Religion has to offer. Of all the bands on Long Island getting attention these days this one should be one of the most talked about as this is one of the best records I've heard come from that area in recent years. Ironpier.net

**Thirteen Steps – This Is The Reality We Confront.** This release is a little all over the map as some songs have an American Nightmare feel, others sound a lot like Sick Of It All, some have a lot more melody, and some have a thug vibe. It's really hard to pin down exactly what this band sounds like but all the songs are really good and the CD stayed really interesting for the whole listen. Check this out. Dreamonr.com

**This Is Hell – Sundowning.** Overall there is nothing wrong with this record but I can't find anything that excites me about it. I really liked the EP they put out but this doesn't have the same magic that attracted me to their earlier stuff. As far as the style of music, This Is Hell plays modern HC similar to American Nightmare but with more melodic and metallic leanings. Trustkill.com

**This Is This – Life In Paradise.** Yes, this IS this. This is also a heavy, thugy hardcore record that reminds me of bands like Blood For Blood, Sheer Terror, or Death Threat. This is not bad by any means, it's just this style of hardcore has been done so many times and this doesn't have any spark that separates it from all those similar bands. Myspace.com/wrongsiderecords

**Throwdown – Venom And Tears.** Throwdown is no longer a hardcore band and have definitely gone for the Ozfest audience with this record as it sounds almost exactly like Pantera. It's actually, for the most part, decent and there are a few really cool songs on here but I do miss what they were doing in the Indecision Records days. Trustkill.com

**Tim Barry – Rivanna Junction.** After liking the demo I was really excited to pick this up as I'm a huge Avail fan and Tim fronts that band. The songs on this are folk inspired with a fair number of instruments used throughout the records, if that gives any sense of musical style. Overall, I'm a little let down with this. It doesn't flow as well as it could and feels more like a collection of songs thrown together than songs written for the purpose of being released as an album. Perhaps more listens will have me warm up to this. Suburbanhomerecords.com

**Token Entry – The Re-Issues.** This CD collects the *Jaybird* and *Weight Of The World* records on one CD so if you don't have those records then this is for you. *Jaybird* is a classic hardcore record that you're hopefully familiar with but *Weight Of The World* is a funky trip that reminds me a little of Primus without the musicianship at times. *Jaybird* is really the only thing of importance on here so keep that in mind if you're thinking of buying this. Iscreamrecords.com

**To Kill – Vultures.** As a follow up to *Watching You Fall* this is a nice progression. The band has grown a little but still plays metalcore similar to Buried Alive but with a little more creativity in the song writing and not quite as heavy. Overall, this is a strong effort that shows the band really starting to solidify. Gsrsmusic.com

**To Kill – When Blood Turns Into Stone.** People really need to look to Europe if they want to hear the best in heavy metallic hardcore these days, this record rules. If you like Buried Alive or other bands of that style then this is your thing. To Kill mixes a little more melody and takes a couple twists and turns that keep things really fresh. Be sure to check this out. Gsrsmusic.com

**To The Lions – Baptism Of Fire.** After loving the demo this is exactly what I had hoped for. To The Lions play hardcore that draws on past bands such as Harvest, Unbroken, and others of that style. Be sure to check this out because it's one of the best releases from one of the best bands to come out in a while. Goodfellowrecords.com

**Toy Dolls – Dig That Groove Baby.** Captain Oi! Records has reissued a number of excellent albums by legendary UK bands and I'm so happy that they re-released Toy Dolls records. If you enjoy FAST, quirky, snotty punk with a big pop influence, great melodies, and lyrics about everything under the sun then I'm sure you'll love this. Excellent. Captainoi.com

**Toy Dolls – A Far Out Disc.** This is the second album by The Toy Dolls and they continue with their brand of catchy, popped out punk. As with all the other reissues there are multiple EPs and bonus track tacked onto the end. This band is really a gem. Captainoi.com

**Toy Dolls – Idle Gossip.** This is the third album by England's Toy Dolls and continues with their own style of original, fast, melodic light hearted pop influenced punk. This band is so much fun. I could see the super high vocals getting on some people's nerves but that's the only thing that could be a negative about this. This is probably my favourite of their three discs reviewed. Captainoi.com

**Trapped Under Ice – Secrets Of The World.** TUI play heavy, NYHC influenced hardcore with a bit of a metallic edge and are definitely the hype band of 2009. Overall this is a decent record but nothing that blows my mind. There are some really cool guitar parts on here and songs that

throw in a few nice twists but the record as a whole doesn't drive me crazy. Reaper-Records.com

**Trap Them – Seizures In Barren Praise.** Overall this is pretty good as far as crusty hardcore goes. I like the *Séance Prima* EP over this release because it has more of a raw and fast direction while this release that has more prominent, technical guitar work and varying tempos. Both releases are really cool though and you can't blame a band for growing. Deathwishinc.com

**Triple Threat – Into The Darkness.** I wouldn't have thought that guys with so much experience in the hardcore scene could have put out something so boring. Wow, this is completely forgettable. Members of Mouthpiece and Hands Tied play Black Flag influenced hardcore. Bridge9.com

**United States – Divorce Songs.** This record is really a grower so be aware of that if you give it a listen. The band plays a heavier style of indie rock with a bit of a quirky side that would fit in well with the bands Dischord was releasing about five to ten years ago. This isn't really the kind of music I'm most interested in but it is done well and I like it more with every listen. Ironpier.net

**Verify – Till There's Nothing Left Inside.** This is some well-played, heavy, metallic hardcore with mosh aplenty. To say this is what a very metallic/moshy version of Killing The Dream may sound like wouldn't be too far off. Hopefully this band can grow with their next release as they have the potential to produce something even better. Deadvibrations.com

**Verse – From Anger And Rage.** This record is a pretty big step up in a lot of ways for Verse. The lyrics are more pointed and the recording is much stronger, two big things that held back the last record. Verse, for those unaware, play a melodic, yet epic, style of hardcore that can at times turn heavy; overall they remind me a lot of Bane mixed with Champion. They also take a few risks and play around with song structures so that is cool to hear and definitely worth checking out. Rivalryrecords.com

**Vitamin X – Pissed Off.** This is an official "best of" collection with songs from each Vitamin X release put together for a Southeast Asian tour the band did a few years. For those who don't know of this band (where have you been?) they play fast thrashy hardcore similar to Minor Threat and early Black Flag with a little youth crew influence in the choruses. I'm really digging this because it's 36 of their best songs so there is no filler, if you can get a copy it's totally worth picking up. Thumbs up! Takefourcollective.com

**Wait In Vain – Seasons.** For anyone that doesn't know about this band please check the interview in this magazine for more info. If you haven't read that interview yet then you should know that this band has members of Trial, Sinking Ships, and Blindside playing music similar to the Trial LP but with a slightly more melodic touch. Overall this is a solid full-length that hasn't received the recognition it deserves. Check the interview for more info but you should know that this is well recommended. Thinkfastrecords.com and Panicrecords.net

**War From A Harlot's Mouth – Transmetropolitan.** This is a really challenging record to listen to but if you can wrap your head around it the effort pays off. The band plays super technical mathcore with a lot of grind influence and some jazz thrown in. Many people will hate this but it's pretty awesome. Lifeforcerecords.com

**When Tigers Fight – Ghost Stories.** To me this sounds like the rejected songs from Damnation AD record as it includes that band's singer and guitarist playing heavy, brooding hardcore. I'm a huge Damnation AD fan but this doesn't really impress me. There's some decent stuff but there's a few songs on here that are just stupid lyrically and not enough in the musical department to excite me either. I'll stick with *Kingdom Of Lost Souls* instead of this. Indecisionrecords.com

**A Wilhelm Scream – Career Suicide.** If you are looking for a technical punk record then be sure to give this a listen. AWS combines elements of melody and fast punk with some creative, atypical and technical wizardry to create one of the best records of 2007. What the band is doing sonically is really hard to describe without actually listening to the record but I strongly suggest you check this out. I can't see anyone disliking it. Maybe if you put Propagandhi, Choke, Death by Stereo, ALL and Strung Out in a blender you'd get something similar to this. Nitrorecords.com

**Wolves And Thieves – S/T.** Two former members of Dispute have formed a band that mixes the rock style of The Explosion with hints of AFI's sound from about 10 or so years ago. Overall this is pretty boring and doesn't even come close to the energy of either band. It's not completely terrible but it does lack energy and is a drag to get through. Swaggercityrecords.com

**Yesterday's Ring – El Rancho.** Members of The Sainte Catherine's also play in an alt-country band that is pretty solid. The songs are mostly melancholy and deal with love and drinking. This is a really good record for just sitting at home on a rainy day. Darotocarerecords.com

**xTyrantx – Prepare For Devastation.** My friend Tim is really into this band but I just can't dig it. The band plays generic moshmetal without much originality, I just can't sit through an album of this where everything sounds the same and the songs are indistinguishable from one another. Eulogyrecords.com

**YouInSeries – Outside We Are Fine.** If you enjoy indie rock similar to Thursday or Circa Survive then you might be into this. It's an okay record but doesn't do anything new or is very exciting. Equalvision.com

**Youthinasia – Premature Erockulation.** This is a standard, slick punk release that has all the right harmonies, some ska parts, a goofy image, and absolutely nothing memorable. This actually reminds me a lot of Frenzal Rhomb, if anyone remembers them. Yiamusic.com



# Existing from 1990 to 1997 Sparkmarker was, and still is, what defines post-hardcore/hardcore in Vancouver. Here are some thoughts on alexdarrenjasonjordankimbryan.

The thing I always appreciated and respected about Sparkmarker was their ability to remain solidly based in the hardcore sound and scene, but without the purist and exclusionary mentality. Every musical movement has its purists, be it hip-hop, anarchist punk or death metal and of course hardcore is no different. It's (somewhat) understandable that people want to protect their scene and not have their original vision watered down, but it's also dangerous to construct a framework where anyone new is treated with suspicion. In my mind the real frauds in any scene are those who lack the analysis that communities are fluid and should be open to infusions of new ideas and new energy. I think the members of Sparkmarker embodied the idea that you didn't have to be a conforming non-conformist to participate in their scene. They seemed to welcome playing with all kinds of bands to all kinds of audiences and I loved that about them. They also remained true to their ideals, incorporating conscious lyrics that were subtle and smart but never banged you over the head with politics; they didn't need to. Their messages were loud and clear to anyone who was really listening. And I was. They remain one of my all time favorite bands, regardless of genre and I even have their logo tattooed on my arm to prove it!

—Meegan Maultsaid/Ex Che: Chapter 127/Under The Volcano Festival/Rock For Choice Vancouver Chapter

The band managed a very precise blend of NYC post hardcore crossed with DC post hardcore. One thing that always struck me was the singer's voice. It was — and still is — very unique in the realm of hardcore and punk: he sings but kind of yelps at the same time. I don't mean that as any negative aspect as yelping, in this case, works really well. The songs are rhythmic and more to the point than a band like Quicksand yet heavier and more visceral than a band like Soulside, which they kind of remind me of at times. I first heard of Sparkmarker from the *Land of Greed*, *World of Need* comp on Trustkill Records. While lots of people froth over the mention of Embrace I never really liked them all that much, preferring instead to listen to these cover versions, many of which are better than the originals. Current, Sparkmarker and Avail by far had the three best covers, followed closely by Beltaine, Groundwork and Lifetime. Even Rancid had a great track. Nonetheless, hearing the Sparkmarker track and being obsessed with Quicksand made me want to hear more and thus this band entered my life. Lots of bands get described as sounding like Quicksand, but with the exception of this band — and maybe Shift in their earlier years — no other band really sounded like them... Except for maybe Never Only Once from Vermont, but how many of you have heard that?

—Tim/Zen And The Art Of Face Punching blog

Sparkmarker... if Mick Ronson had taken up post-hardcore, it would sound like Sparkmarker. Ryan Scott's voice and lyrics were unique. He had, and has, the ability to show you his perspective, immerse you in it, twist you, turn you, and spit you out, leaving you internally with the disoriented feeling he portrays while performing the songs. Sparkmarker were a truly special band because, though they had contemporaries and influence, you couldn't pigeonhole them. They were just them. I'm grateful to have their music, and especially for the song *Character 1*. "It's remembrance day..."

—Andrew Foote/No Secrets Between Sailors

Sometimes the journey begins as you step into the unknown with a sense of optimism and bravery. Sparkmarker began as five friends and acquaintances that had very little if any experience being in a band or playing our instruments. Ask anyone who saw our first per-

formance at a small show in a suburb of Vancouver, we sucked. We knew we did, but we had seen some local bands perform a month earlier at a show and thought, "They suck, but we're as good as them and if they can play a show, so can we." Sparkmarker was supposed to inspire people to start their own band, so we could collectively build our scene. Somewhere along the line — practicing four days a week, touring to California (which really pushed us to perform as a band, not perform for our friends) and recording in New York (another turning point for us to act professionally) we actually learned to play our instruments, rather well I'd say... and then we became a sort of "serious" band. While there is some great empowerment in growth that I'll never regret I think we pushed beyond that line of "if we can do this, so can you." We were no longer one of the many struggling local Vancouver bands, but one that had grown and established a following and reputation. We became something that people admired and aspired to be — which meant the divide between the crowd and the audience had grown — and so we had to be creative to decrease the divide. Sometimes that meant having the club allow us to let some audience members sit/stand on the stage we were playing on. Sometimes that meant having fans sign "our" autograph book when we were asked for ours. Touring the world as an unknown band also kept our ego in check because being hometown heroes can have unhealthy effects on ones view of success, no matter how little or great that is. I had always wanted to maintain a connection to our "scene" — and that was difficult with the looming air of "success" and "buzz" that we experienced in the post-Nirvana craze of the music industry. Before then playing punk/hardcore was about playing to your community but when we were given the opportunity to open for the likes of Elastica, Fugazi and some other big shows we actually turned down I knew we had grown with, but questionably apart from the community that spurred us. It wasn't always easy for me to accept that we might no longer be accepted as punk/hardcore "peers" but rather a rock band that was trying to "make it big." The echoes of "sell out" would sometimes haunt me from my idealistic youth before they were ever even heard in reality from any critics of the band. So what am I trying to say? Well, if you ever heard of Sparkmarker — and if you only know the later-day recording — I hope this blurb shines light on the little known past of an unknown band that said "I think we can..." and that in all of us is that little engine that enables us to be "the little train that could." Thanks to all the people who keep that dream alive and to those who bring light to the bands all these years later because it makes me think that maybe we actually did a couple things right after all. And to the mistakes, well, I can only hope I learned from them.

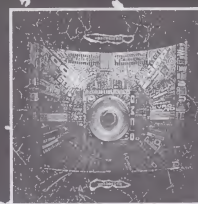
—Kim Kinakin/guitar 1990–1997/vocals 1994–1997

*Products and Accessories* was the first record introduced to me through hardcore music circles with interesting artwork, packaging, and a real three dimensional sound. The vocals and melodies were so much more interesting than everything I was listening to, but it still manages to be such a heavy record. Lots of bedroom stage-dives to that one.

—Ben Verellen/Verellen Amplifiers/Helms Alee/Harkonen

If it wasn't for *Products & Accessories* I might never have known just how long silly young dudes have been saying, "Biahhtch!" instead of, "Bitch." If you listen carefully to the song *So Long* you will here me say, "Dirty piahhhg" amongst several standard, "Dirty pig" statements. This was my small ode to the young men of Undertow and their incessant, "Yo biahhtch!" throughout a two-





month tour we did together. So there you go, *Products & Accessories* officially established that such nonsense has been spoken by suburban homies since at least 1993.

—Ryan Scott/vocals 1990–1994

I'd known Kim a little bit through the hardcore grapevine and always thought Sparkmarker was a great band. I thought they had their own label or maybe were on a label that was bigger than Revelation so it never crossed my mind to ask them to be on Revelation. When Rob Moran was working here in the late 1990s, he wanted to start putting new stuff out on Crisis Records (a short-lived side label that we started years before to release some bands that Walter Schreifels wanted to put out). Rob got in touch with them and they ended up talking about doing a record for that label and that's how *500 watt burner at seven* came out on Crisis/Revelation. We stayed in touch and put out the collection *Treasure Chest* after the band split up.

—Jordan/Revelation Records

I must have seen them at least a dozen times during those years playing all ages venues such as The Arcadian Hall, New York Theatre, The Nappy Dugout and later on bars like The Mighty Niagara or Pit Pub at UBC. Although not a huge fan of the wishy washy sounds and overzealous attitudes of most in the post-hardcore genre I found Sparkmarker to be a step above the rest.

—Aaron/Generation Annihilation Radio

Thinking back, it's funny that it was so long ago because it doesn't seem that way. I mean, it was 1993 when Sparkmarker did one really big tour, as far as I recall. When I first heard the band, it was kind of a strange period because I was still doing the fanzine at the time and I would be getting random things for review. I was sent their second 7" and the thing that grabbed me right off the bat was that it looked really nice; it was screen printed with a whole mess of colours, metallics and very thoughtfully done. In a way, I'm a third generation screen printer — even though that's not what I do now — so it really struck me because I could appreciate it for the art and the time put into it. Then I played the record and that really hit me too because it felt really familiar, but at the same time there was something really unique about it, especially how the vocals locked in with the propulsive nature of the music; the vocals were so distinctive but then they just made so much sense and made the whole band seem so much more unique.

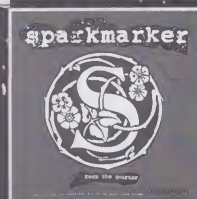
I remember when they came through Florida on tour with Undertow; they needed a show and, from what I recollect, it was really hard to get shows that summer. I was living in a duplex apartment and next door was vacant. I knew the people moving in and we realized that they didn't have power or anything, but there was a hole that went between the two downstairs closets because at one time somebody was bootlegging cable from the other tenant. So there was this little hole, and we fed an electrical cord through, and ended up doing the show in an apartment with no power. The thing that I really liked about bands at the time — and now even — are bands that aren't daunted by stuff like that. They just want to play, are into exploring, seeing the world and just doing it with no pretense or feeling that being in a situation like that is less than what they would have wanted or less than ideal.

There was something about the band, the group of people or the way the music came together, that really grabbed hold of me. I didn't react to music at the time because it was popular, well known, or important; the bands that meant the most to me were the smallest, weirdest bands that had no great superstructure trying to get you to like them. Just bands that exist, take it or leave it, and this was one of those bands; Sparkmarker just came out of nowhere and stuck with me. They gave me a copy of the record that hadn't come out yet, but would become the three 7"s and eventually *Products and Accessories*. I thought it was cool and funny that they recorded with Don Fury but I played it on a crappy tape player a few times on the drive down to Orlando to see them the next night. When I got there, I'd never put out an LP, just a few 7"s and probably only a couple of those outside of the fanzine. I was ready to be like, "Dudes, you have to let me put this out! I will put out a full-length of this right now!" I don't remember if I communicated that to them at the time, or dropped them a letter later, but I felt that it was a strange and important statement to make because it struck me hard enough to think, "Oh my god, I want to learn how to put out LPs!" Obviously they ended up doing it a different way with the band doing the CD themselves with No Idea and two other labels releasing the 7"s. That is one of the strong memories that came back to me and what it was about this band from Canada that made me go, "I'll take that leap! I'll scrape together the knowledge and money to put out a 12" or CD!"

—Var Thelin/No Idea Records



Photo: Holly Brown





# KILL

**T**hough Rome, Italy's vegan straight edge mosh machine is well known in Europe, the band doesn't receive much attention off its home continent. Already in existence for around four years, releasing three full-lengths, an EP and their demo along with having one of the heaviest touring schedules in Europe this band is nothing if not dedicated to their music. I had a chance to talk to Josh, the vocalist, on his recent visit to North America about all things To Kill. More information can be found at [Moshtokill.com](http://Moshtokill.com)

To Kill supports direct action as a form of animal liberation. Obviously, in that instant, you are saving a life when you liberate an animal. Do you think that direct action hurts the animal rights movement as a whole because the general public just sees this as domestic terrorism? It really freaks a lot of people out that someone would break into a place, cause damage and save an animal.

I definitely think not. I would do anything and, for me, there is not a price that is too high to liberate even one life. If people think this is something bad then it's not something I care about. The animal rights movement is something that is always growing and there are big organizations that are bringing these ideas up in the public but I don't think people make the connection between these organizations and the activist movement. I don't know how it is in North America but in Europe when workers have troubles they go on strike and people get bummed on that. Maybe there's no public transportation because the drivers are on strike and people are upset but that's because most people don't think about the reasons why they might be on strike. So even if one person can think about the reasons why an animal has to be freed then it's already a victory because somebody new has accepted this and may join the cause or at least support it ideologically. So I think the real problem is that people need to realize why certain things are happening. I think

that's the big problem with the world because people don't realize why there are wars going on or terrorism and stuff like this. People need to understand what brings others to the point of committing these actions. In a modern society where the media is so strong and you have your own way to communicate with everyone but still see nothing is changing then you just have no other way of going but with action. Who cares what people think? I think also that activists could leave messages about why they do these things. Most of the time the media won't report these messages but there is always a reason for doing these things. I understand if they don't accept activism but I hope one day they wake up and do think about it though it's not going to happen anytime soon. I think that to spread ideas then legal ways are always the best ones but direct action is also a tool that can be used because things are not changing fast enough. The only way to make some kind of change is to actually go there and do these kinds of things.

**Publicly, the band is very outspoken about being vegan and straight edge but lyrically the band doesn't touch on the subjects very much. I couldn't find anything in the lyrics about animal liberation. Seeing as you've branded the band with these titles why aren't the subjects more prominent in the lyrics?**

Well, I think there are some songs that are pretty straight to the point. On the last record there is a

# FO





song called *To Live And Die In Vain* that is written as an animal talking from behind the bars about how he wishes to die because his life is filled with torture. It talks about how mornings and nights are the same for him and he doesn't see any life outside of his cage so he waits for his death to come. Also, there are a couple other songs connected to this kind of thing but I guess sometimes we use metaphors a lot in writing songs. There are definitely ways to make the songs more articulate but we try to make songs a little more poetic by using figures and metaphors. In interviews, articles and at shows we talk really straight about these things. At shows you will always hear us talking about these things and their importance to us but I think it's really just our style with the lyrics. In the new EP there is more stuff going on and I think in the future the lyrics will be straighter to the point. People who know us know what *To Kill* is about. Animal rights is probably the main point for us, we are definitely a straight edge band and we talk about that but that's more of a personal thing and it's something that is constantly evolving and in motion but animal rights is something that needs to be like a stone and can't be changed because there is nothing to evolve.

**I can see what you're saying with *To Live And Die In Vain* but when I was reading it I interpreted it as someone who feels trapped and is going through personal problems. I don't want to say that the lyrics are vague but do you worry that you leave them open to too much interpretation?**

Well, I should say that Jai is the one who writes the lyrics so this is something he should talk about. I definitely think he had something in mind. It wasn't his intention to be vague but I also see that these types of things can be combined. If an animal is in a cage then it could be like a person who is trapped. What we are trying to do is speak up for the animals because they can't speak up for themselves. We are definitely pro-human rights as well so if you see a

connection then it's not being misinterpreted and I don't see anything negative about it.

**You mentioned the new EP and I know it's coming out as a benefit for the Sea Shepherds Society. Why choose the Sea Shepherds instead of another animal rights group to benefit from this record? What about them is special?**

We were thinking about this a lot because organizations don't really need the small amount of money we can give so we thought about giving the money to some campaigns or something else. I'd really like to go on a Sea Shepherds mission whenever the band is over and both Camilla and Jai are really into the organization. If you look around there's also PETA and Greenpeace but if you look around the Sea Shepherds are really the only ones that uses direct action as their main tool. Others will have campaigns or stand outside of a fur shop naked. Not that there is anything wrong with that but the Sea Shepherds are out there risking their lives. They are in the South Pole, which is a pretty extreme habitat and they don't care about their lives. One of the first things they tell you is that you are here for the whales and you have to do what you have to do, nothing else matters. So with this attitude of being very direct it convinced us that we should support them. We've always played benefit shows for this type of thing or been on benefit compilations for animal liberation so it's just another place we wanted to contribute.

**Other bands like Ignite and Propagandhi also have done benefits for the Sea Shepherds so why do you think it's a popular society to support within the punk rock world?**

I think it's really the direct action that's the key, the fact that they are not just there talking is important. Also, their budgets are very transparent and so it's easy to see where the money goes. Every year they show just how much they earned, how much they

spent and other stuff like that. I think that because they are not just talking but out there struggling for their ideals is what makes the big difference between them and other organizations. I think that's what makes a struggling scene support them because people feel a connection there.

**Is this an official Sea Shepherds benefit? Will their logo be on it?**

No, it's not official. I was talking to them about that but it was right at the time the campaign in Antarctica finished and they were really busy being searched by the FBI and a bunch of other stuff. We decided that we should just release it, send them the money and then later decide if we are going to keep working together or what. We'll have to see how things turn out and we're also not as well known as Ignite so we'll see how things go. We are in contact with them and keeping them updated.

**There's also a Greg Bennick spoken word track on it. How did that come about?**

Well we wanted to do something cool because this isn't just an EP, it's a benefit. There are two new songs, one old song and we wanted to do something else that could touch your heart in some way. We really wanted to do cool stuff and even the artwork is the most complex of all our releases so we started thinking, "Who is the one who will touch your heart with what he has to say? Who is the one who really goes well with our band? Who is the one who was really an inspiration for this band?" Greg Bennick and Trial was the answer. So I wrote to him and he was really excited about it.

**With the exception of Earth Crisis and other, older hardcore bands in North America, if someone labels their band "vegan straight edge" then it's often a popularity death sentence. European bands that hold this label don't seem to have these problems on their continent. Why do you think there is this**





difference in attitude and that these bands are more accepted in Europe?

I don't know. I can say that in Italy the hardcore scene is really connected to a lot of ethical ideas so something like vegan straight edge is something that has a historical connection. There are vegan straight edge bands in the US but they are more just a small scene where the bigger bands are more like "music with an attitude." I feel like Europeans have an eye for this kind of stuff more than North Americans do maybe because it's a cultural thing. I think that politics and ideas are more important for Europeans than for North Americans. Look at the trends and you can see that other things are important for the US; for example, the youth crew scene considers stuff like Nike shoes important. Maybe it could be said that Europeans are a little behind trend-wise in certain ways but I think that could be positive because things like being vegan or straight edge are still important. In Western Europe it's becoming a lot more like the US but in Eastern Europe these things are still really alive. I think it's just a matter of how the trends are because in the nineties this kind of stuff was important in the US. In Europe right now I can see stuff changing with all the metalcore and screamo bands where nobody gives a shit about anything anymore.

**You talk about trends so do you think that maybe veganism and straight edge are just trends that haven't faded out the way that they have in the US? Do you think instead that there is a deeper connection within the European hardcore/punk worlds to these alternative-type issues?**

Definitely the trend is always there; about ten years ago the scene for this stuff was huge. I still think the connection between hardcore, veganism, straight edge and animal rights is still there. Now the people who are still involved are going to stay because it's not so much of a trend anymore. I have a real hope for how things are in Europe.

**One thing I notice in Europe is that crowds seem to be more accepting of different ideas as opposed to over here. I don't want to turn this interview into "Europe vs. North America" but over there I notice that people are open to a lot of different bands with different things to say. Here people often only want to watch bands that mirror their own thoughts because it maybe makes them feel safe.**

I can really see this as well. When my North American friends come over to Europe they are often really surprised at how Europeans are willing to accept so many different things. I don't know if it's something that's because we are more easy-going or what. Nobody is born vegan or straight edge so being able to face the differences and talk about it is really important. Just talking to people like me makes no sense to me because what is the point? The important thing is to talk to people who are different. I also think it makes no sense in the hardcore scene to push people away from it just because they are different, it's more important to see why we are different, work on these differences and find a point where we can meet. I'm not saying that everybody is welcome because there are a lot of poisonous mentalities that need to be taken out of the scene and I will fight to take them out of it. Still, if our background is the same and we have these things within hardcore we should work together on it for a positive direction. I guess these are the things that are destroying the hardcore scene because there are people who are just like, "Oh I listen to just old school" or "I just listen to mid-nineties bands" or "I just listen to metalcore" so we have all these small scenes and things just sort of fall apart. You'll be playing shows to not very many people and only the bigger bands at that moment will get a good response. I remember that it didn't matter if you were a crust band or a vegan band, people would just show up.

**Being a band in an European Union country and**

**with lowered borders between countries is obviously a positive. Are there any negatives for the hardcore community being part of the EU?**

In the hardcore community I would say no because you can go to a festival and see a whole mixture of people and their subcultures. The traveling around Europe is so easy now because of the EU and it kind of feels like people want to get in touch with other cultures, people really need to be. They'll travel to other countries to see festivals, see new realities, ways of living life and points of view. Everyone is so psyched because it's so easy and travel is really cheap. You can go to a festival and meet people from all over the world, this is really cool. All the borders are open so it's so easy to travel and not have to worry about visas or lineups and you can just go anywhere. The only problems I can see are economic ones with countries that are poor because everything can be more expensive for them. We just toured a really eastern part of Europe in places like Romania and Bulgaria where I would have never imagined going, especially on tour, because of all the bad experiences before the borders were opened like paying money to the corrupt police to let us go. This makes me so happy because I can now go to a place that was always really far away in my mind but I couldn't go to because it was just a real pain in the ass with so much stuff to deal with. For the hardcore scene it's totally positive but with political and economic stuff it can be the other way.

**When I think of the Italian government "instability" is the word that comes to my mind. Why do you think there are so many elections in your country and the government changes so much as opposed to the majority of western democracies?**

Ok, let's have a short history of Italian politics over the last fifteen years or so. First there was this thing called the First Republic with the socialist party, the Christians and the communists. There were some





right wing parties as well but they were not really popular. Around 1992 there was a huge earthquake in the political world because everything was so corrupt. When you think about it now everything was kind of working more but everything was really dirty inside the political world. So after this political earthquake this guy came out called Silvio Berlusconi who was into politics but not really a leader, he was just an industrialist and capitalist who owned TV stations, newspapers, football teams and a lot of other things. He also had a lot of connections with the mafia. So after this political turmoil he started his own party and that's when pretty much everything started to fall apart. There would be elections and then the left would get into power but they were still pretty destroyed and were not strong enough to face him. He is like a snake charmer and everyone was just falling for whatever he was saying, no matter if he was doing the worst shit in the world. So even though he might be doing bad stuff when the left would get into power they couldn't hold on because they couldn't get their coalitions to work and would be fighting after only a few months. Having differences is important but they just couldn't keep it together to oppose this man and he just keeps getting back in, that's what has been happening for the last fifteen years. He's been doing the craziest shit since he's been back in power, right now there are racist things going on or he would say the most sexist things and just get away with it. He would pull scams or work on laws to help him and just get away with it. It's seriously becoming like a dictatorship and you can see the similarities between him and how Mussolini got into power. It's really scary because one of his main allied parties wants separation of northern Italy from the rest and they are really racist but he won't oppose them because they are 8% of his votes and he needs that to stay in power.

**You talked a little bit about the corruption in Italian politics and there seems to be more than in a lot of**

**other functioning democracies. Do you think the corruption and frequent election tie together?**


Well the big corruption was in the early nineties when there was this change. I think right now Berlusconi is just buying politicians but there are no charges for this kind of thing so it's not really a case of a leader being arrested so now there needs to be elections. I think the reasons have more to do with members of coalitions selling out to Berlusconi so they need to have elections. I think corruption is really still a problem but it's not as much in the light as it was in the nineties. There's just not a strong enough party to oppose him and that's why he stays around. It has to do with the left not being as organized as the right. I don't understand it, he does the worst shit and it's not like he's even hiding or denying it, he just acts like that's the way it is and Italians keep voting for him. I don't see anyone getting any benefits from this. He has all the media in his hands and he could be in power until he dies, he's already 75-years-old. He's one of the richest men in the world and he just stays there because he wants power.

**It's well known that he owns a majority of the media in Italy. How much of an effect does that have on his popularity? I know he owns a lot of TV stations and newspapers so how much of this will be objective if he owns them? Is there enough media outside of his control in Italy that people pay attention to so they can see opposite viewpoints?**

Well, he owns all the main media so the effect on the people is really big. There are things that are really ridiculous like how there are eight national TV channels and he owns three of them. The network president for one of them is just ridiculous and it looks like his tongue is always in Berlusconi's butt. It's almost funny and you find it hard to believe because it's so strange. Last year there was a man collecting signatures and organizing stuff in a city square

about how journalists are not objective anymore and just doing whatever the party or the media owner tells them to do, it's just fucked up. Last week there was all this stuff about Berlusconi going to the birthday party of some eighteen-year-old model and nobody could figure out the connection so it came out that maybe he was having sex with her, now his wife is divorcing from him because of it. So there was a newspaper that posed ten questions to him about this, the questions weren't crazy but normal questions you'd ask in a situation like this. So he just attacked the newspaper and then ignored the questions and everybody was fine with it. That's the story of our country; he just does whatever he wants.

**Italy's history of arts is known around the world. Do you find this transitions into modern day support of the arts for bands like To Kill who are part of a counterculture arts movement? Are there any government programs to help you out to keep the legacy going?**

No. We are not Norway, we are not Sweden, we are not Canada. Ha ha. We have nothing like that. Actually, what made this hardcore scene so alive were people who decided to get away from the legal ways of everything like starting squats. Shows in Italy from the eighties, nineties and early 2000s were all in squats and we didn't have venues. Only huge bands would play in proper venues because nobody could afford them. So the arts in Italy are kept alive in places that aren't always legal like squats. To do stuff legally is really fucked up because you have to pay shit loads of money to organizations. This isn't even to be protected but because you made something. If you want to be protected by copyrights then you have to pay even more money. You have to pay just because you wrote a song or a book and for what? It's just a tax for no reason. It's a tax for having a free mind. 







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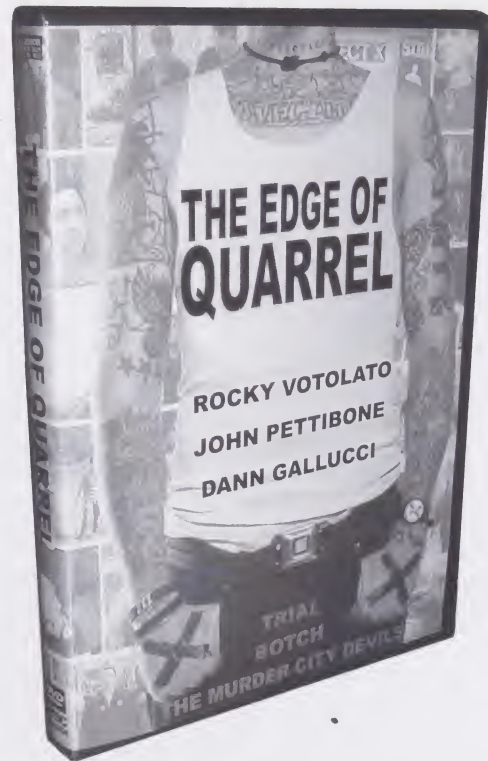
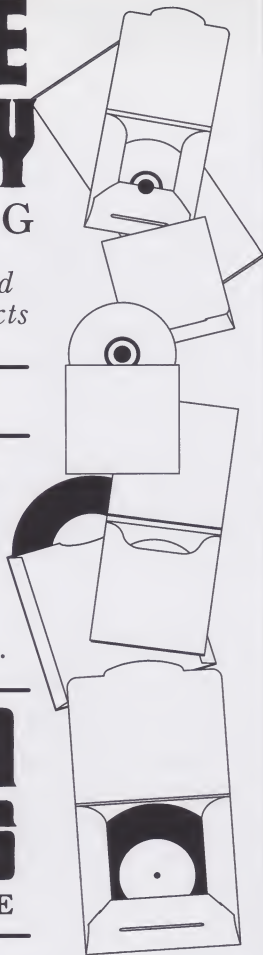
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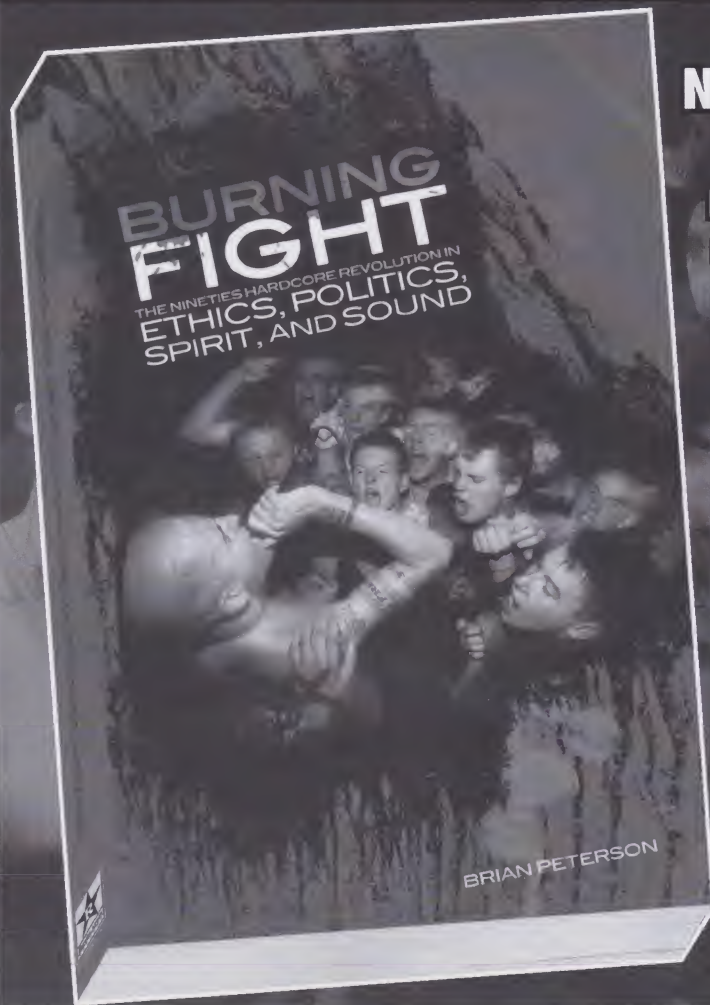
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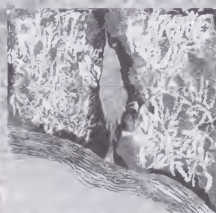
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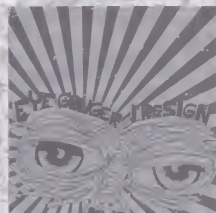
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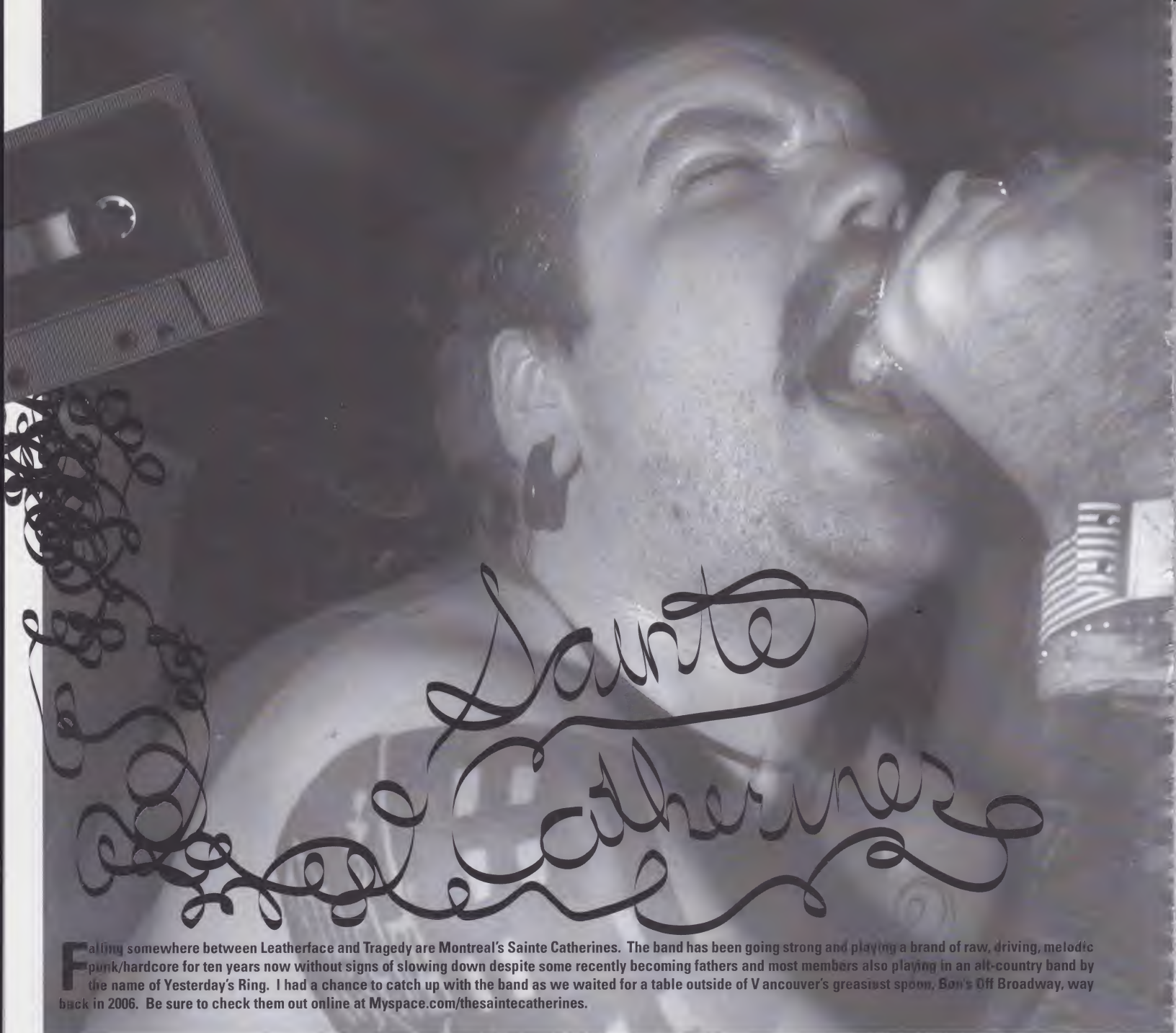
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**F**alling somewhere between Leatherface and Tragedy are Montreal's Sainte Catherines. The band has been going strong and playing a brand of raw, driving, melodic punk/hardcore for ten years now without signs of slowing down despite some recently becoming fathers and most members also playing in an alt-country band by the name of Yesterday's Ring. I had a chance to catch up with the band as we waited for a table outside of Vancouver's greasiest spoon, Bon's Off Broadway, way back in 2006. Be sure to check them out online at [Myspace.com/thesaintecatherines](http://Myspace.com/thesaintecatherines).

Let's start talking about why Hugo has been on my couch for the past few days. Obviously, in the band's bio it's been talked about but I've never seen anything in depth about the flesh eating disease.

**Hugo:** From what I understand it comes from a type of bacteria that we all have on our bodies and skin so sometimes when you get a cut or open wound it develops. Sometimes the disease can be really intense and you will have to get an amputation but the kind I've had twice is kind of the medium one. What I've had just becomes an infection and gets swollen so I've had to take medicine and antibiotics to get rid of it. If you don't take the medicine then it could grow and move to the rest of your body, then you could have bigger problems... like dying. This is the second time I've had it, the first was on my finger about two months ago and this time I had it on my mouth. It's exactly the same kind of bacteria you have in your throat when you have strep throat but it just develops differently, now that it's in my blood it's just something that I'm going to have to deal with forever and wash my hands a lot.

So what does this mean as far as long-term health for you?

**Hugo:** I don't really know. I'm going to have to go see a doctor when I get home but I think that I'm really going to have to wash myself a lot which I don't usually do because I'm not a really clean boy. I guess I'm going to have to do something because I don't want this happening on tour all the time. It was good on the couch but I'd rather be playing shows.

**One thing that I've noticed about Montreal is that there is a really strong punk scene there. I don't know if "Punk Rock Capital of Canada" is really the best way to say it but why do you think it's so big there as opposed to other places?**

**Hugo:** I don't think that the punk rock scene in Montreal is really that big or huge. There are definitely tons of bands but...

**Fred:** People will think that it's really big because when the Warped Tour comes around there will be a lot of

people and then when bands like NOFX or Lagwagon play they are bigger here than other places but the scene itself is not actually that big or well organized.

**Hugo:** It used to be better from about two to ten years ago but we don't have a really good all ages venue and there isn't that much community because there is a lot of division among styles, trends and also in the language between English and French which is kind of stupid. When a bigger band comes through they do a lot better in Quebec than anywhere else because, I think that, Quebec is a lot more liberal than elsewhere in Canada so people might be connected to the message a lot more.

**You said that things started to drop off a couple years ago. Could you go into that?**

**Fred:** We lost our best all ages venue, L'X, a couple years ago. It was really nice because all the shows would be there.

**Hugo:** The thing with L'X was that it was really easy



for young bands, like fifteen year-old kids, to start a band and begin playing there. So as soon as they were ready to play shows then they could but now there aren't really younger kids doing smaller shows and it's mostly just bigger promoters. Things have also shifted toward the mainstream because Montreal has had a lot of attention from big media about our indie rock scene. There has been a shift towards being more serious and a lot of kids have decided to take themselves "seriously."

**Fred:** Montreal is kind of more known for the indie rock and metal scenes...

**Hugo:** Maybe it will change with The Sainte Catherines! Ha ha.

**I was talking to Carl from A Perfect Murder and he thought that some of the reason music does so well in Quebec is because it's a bit of a cultural thing and you guys were saying that Quebec is a lot more liberal than the rest of Canada. What is it that makes Quebec more liberal?**

**Fred:** Maybe it's because there are more French people. It's kind of hard to say.

**Hugo:** It could be because the first to come to Quebec were criminals and prostitutes so we just have more laid back people. Ha ha.

**My parents actually lived in Montreal about 30-40 years ago and they said that Montreal was really vibrant and a world-class city on the level of New York or London but when I talk to some people now they say that Montreal is sort of dirty and decaying. Why do you think this has happened?**

**Fred:** I think that Toronto is now more like that and has become the "international" or "world-class" city of Canada. I don't know why but I think that Montreal is poorer than it used to be. I think from the outside it might look like it's decaying but to me, and I've always lived in Montreal, it seems the same.

**Hugo:** I think it has a lot to do with people having money who moved from Quebec and also Expo '67.

**Fred:** Expo was a huge international thing for Montreal and Quebec on a world level that brought a lot of attention. After Expo was when the separatist movement started and people really got organized. A lot of people around the world saw Quebec and Montreal as a major player so I think that is what started a lot of the movement in Quebec to form a separate country.

**Hugo:** I think that could be one of the reasons as well. A lot of people with money and businesses probably just moved to Toronto or somewhere else because there is less conflict there between French and English.

**Yeah, one of the things I've heard is that a lot of big business moved away and sort of drained Montreal because of the uncertainty with separation.**

**Fred:** Probably a lot of businesses went to Toronto because of that. Business-wise it makes a lot of sense because it's a bigger market.

**As we're talking a bit about separatism and because it's a bit of a national issue again, I think that out here in British Columbia we are a little disconnected from the issues because of distance. One of the big things I think we are wondering is if there is an actual resurgence of separatism or it is just Quebec being**

**fed up with the Liberal party of Canada and choosing the Bloc Quebecois for a change.**

**Fred:** I don't think it's coming back. The Bloc had fewer seats in the last election and the Conservatives had more. There is always going to be about forty percent of the people who are going to vote for a separatist party because there's about that many who want Quebec to separate. If there is something like the Gomery Report (See Issue #8 for more info) that comes out then the percentage will rise to about fifty but then it will go back down. If something like that happens again and there is an election then we'll see. I mean, a year ago Quebec could have separated easily because the support for sovereignty was about fifty five or fifty seven percent but then it will just go back down because people will just start to think "The government is just bullshit and they always do stuff like that."

**Hugo:** It's probably going to come to a point where people don't vote for separatism or not but more just for change. Me, I never really cared about it but if it came to a vote for separating or not then I would do it just for change. It might be better and change could be good.

**Fred:** I would too.

**So do you think separatism is a viable option for Quebec?**

**Fred:** It might be fun, you know? I'm not going to be like, "Yeah! It's going to be so much better!" because I don't really know. I don't like the Parti Quebecois, I hate them, but if they get elected and there is a new country then the first thing they will do is hold a new election so that everyone can vote for a party to lead Quebec





instead of just one to separate it. In '95 when we had the referendum I voted "Yes" and would probably do it again. It's not that I hate Canada but like Hugo said, it is a change and it could be fun. It's not really a pride thing either about Quebec; I mean, I love Montreal but when we go and play other places around the province then I just want to go home. There is a pride thing where people will say that we deserve our own nation or that it will be a really nice country but that's bullshit. We just might as well try something new.

**One thing that I want to talk to Fred about is his work for Greenpeace. If you could go into what you do for them and then we'll go from there.**

**Fred:** I don't work for them anymore but when I started with them I would go door-to-door talking to people about the issues such as what Canada is facing as far as environmentally, what the country could do for the environment, and also what we could do. I'd also be asking people to become new members so they would give monthly donations to the organization to support our projects. After six months I became more involved in the office trying to organize campaigns and actions. Also I would train people to do my old job of going door-to-door. I did that for a year and a half.

**I think a lot of people only associate Greenpeace with protests and very visible stuff like that. What would you say is going on at Greenpeace that people don't know about? It's easy to see protests but I imagine there is a whole legal side to it that most of us don't know about but is really important.**

**Fred:** That's really what works the most; it's the stuff that people don't see. Trying to put pressure on governments by lobbying officials and becoming their friends is really important, so you can convince them to support these issues. They might not care at all but it gets to a certain point where it works because you can convince them that it will get them more votes by supporting environmental issues. Let's take the Kyoto

able to stop the nuclear testing and when they came home there were about two thousand people waiting for them. From there they were like, "We can do this! What we did works and people actually care." Anyway, about the founder of Greenpeace, that type of thing happens everywhere on every scale because people sellout.

**Hugo:** It's like your super punk friend you grew up with who went to all the punk shows. You don't see him for a couple years and then you find out he's become a jock. Ha ha.

**Fred:** Yeah, I mean my best friend when I was a kid was really into anti-racism bands and stuff like that. He comes to my door a few years later and says he's not going to be my friend anymore. He's a skinhead, he listens to Skrewdriver, and he's going to kill me... Anyway, what happens is that if the nuclear companies know they can buy this guy who was one of the founders of Greenpeace then it will really help their cause. The companies can now say, "Oh look, nuclear is good! We have the founder of Greenpeace who supports us." They have billions of dollars so who knows what they gave him? At a certain point anyone can be bought. I don't really know exactly who it is, it's not the actual founder but it's one of the guys who were around then. It's the same with the logging companies; they have someone like that who used to be in Greenpeace also. It's all bullshit. I mean, right now, Greenpeace is good and they are doing some good stuff. In the eighties they did do some bad stuff but it was still better than doing nothing at all.

**Do you think that the same old arguments against nuclear power are valid? A lot of people will say, "Hey, technology has improved and Chernobyl was twenty years ago."**

**Fred:** I think the real problem with nuclear power is that we still don't know what to do with the waste. All we can do is dig a hole, put it in there, and then cover

## "AT A CERTAIN POINT ANYONE CAN BE BOUGHT."

Protocol, Greenpeace worked on that for ten years by putting pressure on Canada to ratify it and it happened. I'm not saying that Greenpeace is the only reason that Canada is part of Kyoto but that is the kind of stuff that happens and people don't know about it. It's not in the newspapers that Greenpeace is doing this or that but some of what is happening in the government is because of what Greenpeace does.

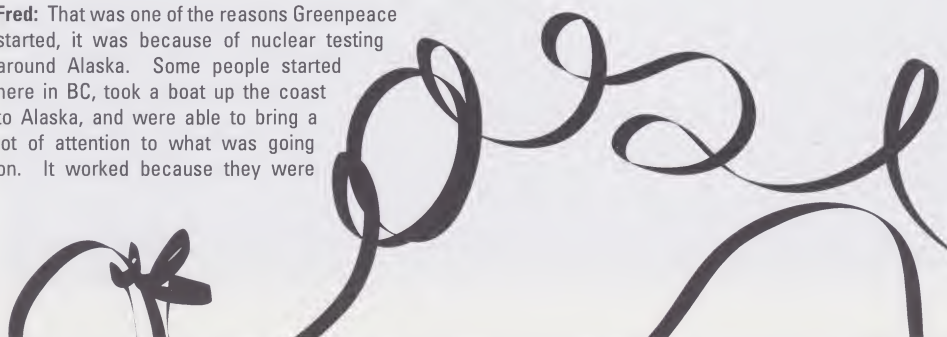
**One thing you touched on in the Canadian politics poll from Issue #8 was nuclear power and how it's becoming popular again. Also, one of the Greenpeace founders – now an ex-member – is one of the leading nuclear power advocates. How do you feel about that?**

**Fred:** That was one of the reasons Greenpeace started, it was because of nuclear testing around Alaska. Some people started here in BC, took a boat up the coast to Alaska, and were able to bring a lot of attention to what was going on. It worked because they were

it up. We just still don't know so we're going to be stuck with all this waste that nobody knows what to do with. It's really fucking toxic and stays that way for like thirty thousand years or something I think. That's the big problem. It's also so expensive, way more than wind power energy.

**Hugo:** Wind power seems like the logical thing to me. I don't know why we don't do it more. I guess wind power takes so much space.

**Fred:** Yeah, that's what I think. I guess it just doesn't look very good so people don't want it. It's strange because the government doesn't really want to do it.





**Hugo:** Right now, Denmark gets thirty percent of its energy from wind power and between now and 2020 they want to get up to sixty percent. It's doable but for some reason governments here don't want to do it.

**Yeah, I was going to ask what you saw as an alternative energy source.**

**Fred:** Wind power is one and I think that geothermic is cool as well. You still run on electricity but when you are building your house there is a way to set it up to use the energy from the ground. It hasn't really been developed here in North America but in Europe it is really catching on. There's also solar energy but it is still so expensive.

**Back to the guy who used to be with Greenpeace but is now a nuclear power advocate. I think that a lot of people see activism as a phase similar to how punk rock is seen. Do you think that this is setting Greenpeace back or do you think that Greenpeace is established enough that it won't affect it?**

**Fred:** I don't think that Greenpeace is really seen as a "hippy movement" or a phase anymore.

**Hugo:** The word "activist" isn't really used anymore either, it's more the term "organizer" because of the shift in focus.

**Fred:** Yeah, it is seen as something serious because they are invited to meetings, press conferences, and are on big TV shows as guests. More and more people know about Greenpeace on a level that was never expected so there has been a change. It's really easy just to think, "They are hippies. Who cares? What do



they know?" There were a number of times when I was doing door-to-door when I'd talk to people who wouldn't realize until I talked to them that we did know stuff and that we were right. The top people at nuclear power companies do have a lot of strong arguments, and that's okay but they need to show me something that will be good for fifty years from now before I will be fine with it. Nuclear power isn't even the worst - look at coal - but it's just not the path we should take.

**Seeing as you guys are also in Yesterday's Ring, an alt-country band, what separates the two bands as far as what becomes a Yesterday's Ring song versus**

**what becomes a Sainte Catherines song?**

**Hugo:** It's really just different influences and how it sounds because Yesterday's Ring is not as fast or as distorted. We try to write country songs but we come from the punk scene so it really just sounds like punk kids trying to play country songs. As far as the lyrics, with the YR songs they are more about being at peace with myself, love songs, and are more filled with hope; Sainte Catherines songs come from when I'm pissed about something or when I'm diseased and want to write about how I hate everyone and they suck. Yesterday's Ring songs are more like "Hey, I kind of like you a bit and we'll try to make something good out of this."

**Do you feel the need to separate the two or do you feel that just happens naturally?**

**Hugo:** I think it's necessary because if we didn't it would be really weird. The Yesterday's Ring songs are sort of

slow and slightly cock-rockish so they would be really weird to fit into a set. E v e n the way we act live it's different because we dress up a little, talk more to the crowd, and it's more of a "show." I like to have both bands because I think it really reflects the way we are - maybe not for everyone in the bands but I can speak for Fred and I - because we are really pissed off kids and can be like "Fuck everything!" but we are also really romantics who like people and girls.

**Fred:** Yeah, girls actually like the country band! It's cool, you know?

**Hugo:** Yeah, my girlfriend actually likes Yesterday's Ring but not The Sainte Catherines. Ha ha. ■





# ...דהם BEYOND דהם

OR: HOW I LEARNED TO STOP WORRYING דהם LOVE SCIENCE FICTION

**S**cience fiction has for some reason always had a stigma attached to it. "It's for nerds!" "It's goofy!" "It's weird!" and "I just hate it!" are all phrases we've all heard or uttered. Take a step away from all that and think about human nature for a minute. As we are naturally curious creatures sooner or later that curiosity will cross paths with imagination. From imagination comes fiction and fiction is often used to explore what we, ourselves, cannot or have not experi-

enced. Science fiction is used to satisfy our curiosity by offering scenarios outside of current reality or, conversely, not far removed from our present state in the same manner all fiction is used. In an effort to break down the stigma of the genre, a crack team of sci-fi enthusiasts has been assembled to offer a brief introduction to this genre. Danny Byrnes, Alex Pearson, and Ian Callaghan will be your guides through space and time.

## WHAT ATTRACTS YOU TO SCIENCE FICTION?

**Danny:** Sci-fi is in my blood. My dad was a huge fan of *Star Trek* and other sci-fi was always on in the house; from *Seaquest* to *Superman* it was my family time. Ha ha. Personally, I like sci-fi because it's usually set in the future but people are the same, it's a lot of the same themes in other forms of literature and film but set in, forgive the pun, an "alien" environment. In good science fiction there is usually some, dare I say it, "science," and there is always a message. Sometimes it's obvious such as *Star Trek's* recurring themes of racism in stories, other times the message may be less on the surface like in Orson Scott Card's *Ender's Game* or Isaac Asimov's *Foundation Series* which may take a little longer to see through. Often, the message is easier to swallow if the bad guy is a Klingon, Romulan or some space insect; something that just can't happen in other genres. You don't realize until much later that you, the viewer, share traits with the villain or antagonist, at least in that you are human and these negative qualities are in fact human behavior.

**Alex:** First and foremost, the thing that attracts me to science fiction are the bright colors and fanciful explosions! However, a real answer would be that I enjoy the genre because it presents today's issues in an entertaining manner that allows the creator to be much more imaginative than if they were restricted to a story set in the standard of our current reality.

**Ian:** I find myself addicted to the question, "What if?" The world is not as simple as my public-school education had wanted me to believe. So many times my mind would wander in class to subjects such as, "What if the Germans had won WWII?" "What if we continue the path we are on, in a world where corporations decide and answer to no laws?" "Where will that take us in the future?" For me, science fiction can examine the consequences of globalization, corporate dominance and police states that are sometimes taken to an extreme though not far fetched or completely out of line within the confines of today's reality. Science fiction allows me to explore different scenarios and worlds with an alternative past or a dystopian future. Another characteristic of this broad genre is its deep-seated conviction to the preservation of art and freedom of expression, the appreciation to the human struggle, pain, integrity, passion for education, the essential acts of love and hate and how without these things we wouldn't be human. Science fiction drags us through some ugly truths and if we're lucky, hypothetical solutions.

## WHAT ARE TWO EXAMPLES OF GOOD SCIENCE FICTION YOU'VE ENJOYED?

**Danny:** One piece I recently read and recommend is *The Handmaid's Tale* by Margaret Atwood. Some would call it feminist literature but I look at it as amazing science fiction, feminist or not. The protagonist lives in a country formerly known as the United States now controlled by fundamentalist Christians and constantly at war; ultimately, it's a warning to what the United States could become and parallels a lot of what is seen of fundamentalist Islam in Saudi Arabia and the former Taliban Afghanistan. This style might be considered "alt-history" which is a sub-genre of the larger science fiction scene. The novel is compelling as one can see this as a possibility for the United States, something both scary and thought provoking at the same time. *Ecotopia* may be a good option for you if you are more "hippie" than "feminist" and you wanted to see the U.S. fail in some "alt-history" style sci-fi. This is science fiction without the Klingons, so if you wanted ray guns, light sabers, and warp engines take your credits elsewhere because they're no good here. Robert A. Heinlein's *Stranger in a Strange Land* has to be my second choice. It is filled with classic sci-fi goodness: Martians, superpowers, and good old fashioned human paranoia. Raised on Mars by Martians, our protagonist Michael returns to Earth as an ambassador between the two cultures. As he was raised on Mars he has a different set of paradigms than average human beings and at first does not "grok" our strange ways like eating for pleasure, clothes, and sex — which he soon grows to love; go figure! I guess Martians don't have sex, don't have to breathe if they don't want to and can go weeks without eating. Michael is a lot like Data from *Star Trek: TNG* as he just doesn't get our strange ways. Sex aside, Michael becomes a messiah like figure with a cult following, the government grows suspicious of him and his followers. You'll have to read this one to "grok" the full message!

**Alex:** An example would have to be a book I read called *Feed*. The novel takes place sometime in the distant future, one in which everyone is connected to a worldwide internet through implants in their brain. Even though everyone is connected 24/7 they fail to notice that a war is brewing right in front of them. The book deals with a subject that most of us are familiar with, the internet. However, by setting the book in the future, the author shows us how far and potentially dangerous technology can become.

**Ian:** "Is this utopia, the dream of mankind / Livin' your life on a factory line / Is this utopia, dream of mankind / Livin' your life from nine to five." This is from the Reagan Youth song *Brave New World* based off the book of the same name. My roommate Danny recommended it to me and it has easily become one of my favorites. Written in 1931 by Aldous Huxley, it takes an intimate look at a world without war or bloodshed, where the citizens are untroubled, carefree and happy but they don't realize that they don't have free will. In an argument between the leader of this new world and an outsider who is infuriated with the false reality he experiences, he screams to the leader, "But I don't want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness, I want sin." The leader, in response, tells the outsider, "In fact, you're claiming the right to be unhappy." If you haven't already read this, please find yourself some free time to check it out; it's short and worth every second. Another excellent piece of science fiction is *The Hitchhiker's Guide to the Galaxy* by Douglas Adams. Beginning as a radio series on BBC, this genius series of books begins with the destruction of the earth in order to build a hyperspatial express route through the universe. The destroyers are bureaucratic aliens called Vogons who have no regard for human life and care only for strict regulation. Needless to say the satire is pretty hysterical, following the protagonist through the chaotic universe using "The Guide" to help him, the first bit of advice is the bold and capital letters on the front cover informing its reader, "DON'T PANIC!" Here is a sample of the wit and writing style: "There is a theory which states that if anybody ever discovers exactly what the Universe is for and why it is here, it will instantly disappear and be replaced by something even more bizarre and inexplicable. There is another theory which states that this has already happened."



# THE INFINITE

## WHAT IS ONE EXAMPLE OF TERRIBLE SCIENCE FICTION AND WHY?

**Danny:** Bad science fiction is what's known as "science fantasy." Science fantasy sometimes looks just like science fiction and has been plaguing the genre since day one. To quote Rod Sterling of *Twilight Zone* fame, "Science fiction makes the implausible possible, while science fantasy makes the impossible plausible." This means that *Superman* is unfortunately science fantasy as we all know from chemistry class that Kryptonite does absolutely nothing to Kryptonians even under the effects of our yellow sun. Science fantasy can be found in *Star Trek* and most of *Star Wars*. Hey, I loved *Star Wars*, I can quote scenes verbatim but sometimes the message is lacking just a little. There are for sure some good messages about social responsibility, fighting tyranny and friendship but I have found that I still don't quite understand that line about making the Kessel Run in less than 12 parsecs (Is that 12 parsecs an hour or what? Parsecs measures distance!). Science fantasy is just that shiny, consumable, mass marketable bastard sibling of real science fiction for which I can be a total slut. Real science fiction takes you out of your comfort zone and makes you think... But explosions are good too.

**Alex:** A couple of movies I believe are absolutely terrible sci-fi include *The Day After Tomorrow* and *2012*. It's probably no coincidence both were made by the same director. While the acting and plot are terrible in both — something that one should almost expect in disaster movies — it is the explanation and unfolding of events that ruin them. Not only do the films fear monger to an extreme degree but the science in neither make any sense. The excuse for *2012* is that the magnetic poles reverse or something equally stupid; all sci-fi takes realistic liberties but the good ones don't try to tell the audience that something ridiculous could happen.

**Ian:** Terrible science fiction would be anything that doesn't challenge the reader to step out of their comfort zone or at some point say aloud, "That's fucked up" and then have to sit down for a moment, take a deep breath in order to allow your brain to wrap around a certain outlandish image or concept. Though I realize that most great art has these same qualities — and I hold science fiction to the same standards — there is a line between creative and absurd. As for specific examples, too many of the movies are strung together with poor acting, obvious plot holes, and cheesy special effects. Many times there are interesting ideas that often don't make sense or aren't explored as fully as the viewer would like. My advice is to take it for what it is and just enjoy it. ■

An unsolicited list of some of Danny's favorite science fiction

Brave New World  
Stranger in a Strange Land  
Foundation and it's series  
War of the Worlds  
Ender's Game and sequels  
Star Trek  
Star Wars  
Babylon 5  
Starcraft (the PC game)  
Hitchhiker's Guide to the Galaxy  
Fahrenheit 451  
1984  
Wall-e  
The Handmaid's Tale  
Twilight Zone  
And many more



This interview is fairly out of date and not as complete as I would have liked. It took place in Vancouver a few years ago but for whatever reason we never had a chance to really polish it off. Verse has since released *Aggression* and broken up, Sean has moved to New York from Providence. We've lost contact somewhat though even up to a month or so prior to the print deadline there was some loose talk off actually completing this. While I'm not thoroughly happy with the depth we reached in this interview there are certain parts that I do really like and would be disappointed if they were lost for good.

**One of the big complaints I hear about Verse is that the lyrics deal with themes of change or revolution but that there is nothing specific mentioned to guide those ideas. Why aren't more specific subjects mentioned in your lyrics instead of just making broad statements?**

With *Rebuild* it was definitely left open to interpretation and I didn't directly criticize anything specific — be it a corporation or whatever — I just sort of left it open for anybody. It could have been about political or personal revolution or whatever but on the new record it's definitely more directed to corporate stuff, our current administration and a number of other things. At first I didn't want to attack people right away, you know what I mean? This might sound like a shitty way to go about things as well but, in my mind, I felt it would be better to write a record and leave it open to interpretation so that way maybe more kids would listen to it. Then with the second record I could direct the message towards certain

issues and topics. That way, I thought, maybe more people would listen because they would have heard the band by then so it could get out to more people.

**So you see the records as sort of steps?**

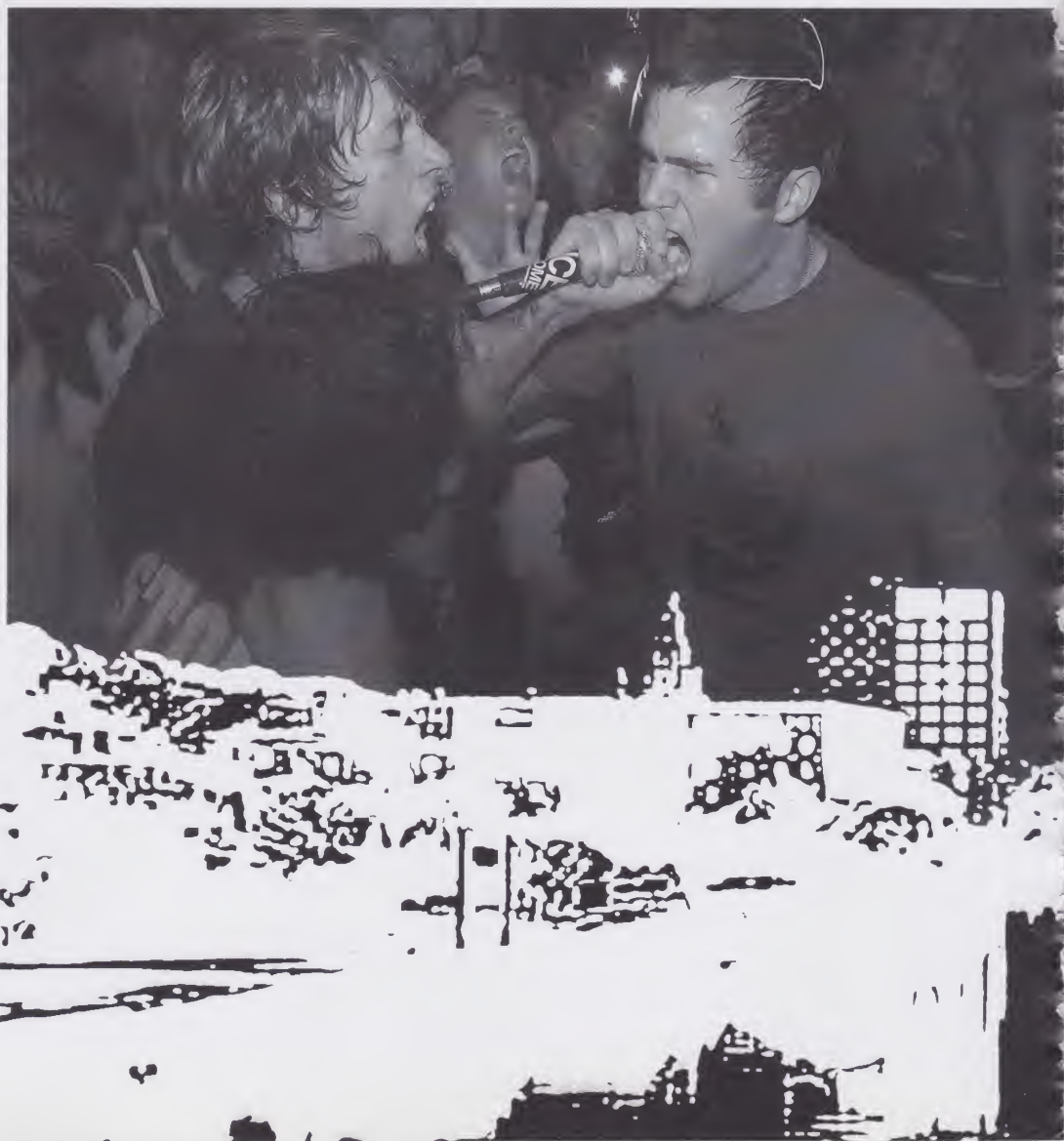
Yeah.

**So where are these steps going?**

I'll write about anything and I'm a fairly leftist dude so things that are going on in this world such as oppression, big business taking over everything, corporations exploiting people to make money, governments murdering people, the media twisting things like crazy... That's pretty much what the new record, *From Anger And Rage*, is all about.

**You touched on corporations there a bit and there's some about that on the new record. So what is your problem with corporations or maybe business in general?**

I don't have a problem with business if you want to





go about business but there is a point when you start to take advantage of people. I don't agree with capitalism but if people can be responsible and take care of the environment, people, animals, be friendly with nature and just be fair then that would be cool; it's just not the kind of world we live in. People live in the worst possible conditions in places like South and Central America and they are dying and suffering but they make absolutely nothing. The way I see it, I grew up really poor, very poor. I grew up on welfare, I was homeless at times, I lived in group homes, I lived with foster families, I was in and out of jail because my mom couldn't take care of me because her welfare was cut or whatever and it was just really hard growing up. As I grew older I started to wonder, "Why is it like this?" and "Why do so few people have all the power and the money while others are starving?" My father's side of the family had nothing at all. We couldn't afford to live or eat so that kind of got me going and into the mindset that I'm in now.

**Would you want to talk about the foster homes and group homes at all?**

Yeah. Seriously though, the new record is a lot about my personal life and how I've come to have these views. Growing up poor and growing up through a lot of fucked up shit just sort of came out on this record, more so than ever before. I'm cool with my mother now but I'm scared to let her listen to some of the record because I don't want to freak her out or anything, you know? I went through a lot of hell with her and my environment growing up and it really fucked me up, big time.

**Tying in with the comments about business on the new record, you also touch on marketing a little bit. Is this something that you feel you are hyper-aware of and sensitive to because you feel it might stick out to you more than it does to other people?**

Something that really drives me crazy in the US is how military recruiters will go after kids in shitty neighbourhoods and poor communities. All these rich people are making money off the poor people going to war, it's a bullshit war too. The military recruitment campaigns are something that drives me crazy as well because you see it everywhere in The States and everywhere you turn around there is a recruiter going into a school or setting up a booth in a popular area of town or wherever to try to suck you in.

**Are there times when maybe your insecurities have been triggered by the things you see?**

How so?

**Take marketing and advertising; has something you've seen in an ad cut deep into you on a more personal than general level and, because of that moment, it's made you more aware of advertising in general and how it affects people?**

As far as looks?

**As far as anything.**

I think that a lot of advertising is like that; it's designed a certain way so that people feel they aren't "good enough" so that they need to buy a certain product to be "better." I mean, that's what

advertising is, you have to buy into it and consume to keep up with the norm and what everybody else is doing so you can achieve that beauty or necessary look that is desired by everybody else or that is considered "attractive," you know?

**I read in an interview where you talked about becoming a "revolutionary minded person" and I was wondering if you could go into that concept. What is, or what makes, a revolutionary minded person?**

It's a lot about just having a world-view and not being trapped in a box. What inspired me was a lot of bands, writers and just learning more by reading books by Zinn, Chomsky and Mumia which has given me more of a world view as to what is going on. I think that is a very important first step. Also, I think that if I hadn't grown up the way I did and grew up as some rich kid and not had to worry about things then it could be different. I doubt I would have asked myself, "Hey, why do I have all this money and why does that guy down the street have nothing?" I probably would have never thought twice about that type of thing, you know?

**Now that you're educating yourself what do you plan to do with what you've learned?**

Well, everybody has a certain form of protest or expression so music would be that for me and it's how I get things out to people. Even just recommending books or having them recommended to me is important because it's essential to keep your mind open and know what's going on.





**Do you see straight edge as part of that revolution?**

That's a tough one. I think it's a personal choice and of course I'm not going to condemn a person smoking a joint or drinking a beer because that is their choice. In the grand scheme of things I don't see that hurting anybody, depending on what level they take it to unless they are destructive to themselves and are clearly a problem. If people can control it then that's fine, you know? I'm the kind of person who can't control it and had a drug problem when I was growing up so I can't live like that.

**The reason I'm asking is because you touch on consumerism, advertising and similar subjects. One thing I rarely see is drugs and alcohol tied in with things like consumerism, environmental issues, reinforced gender roles or support of large corporations that come with supporting these industries.**

I definitely think that if you're trying to counter something then it's really important to not be fucking wasted and that you keep your mind clear so you have a better grasp on things.

**I've read that you dropped out of high school but you've always come across as a person who is trying to educate yourself. I was wondering why you didn't continue with more traditional means of education?**

When I was growing up my father committed suicide when I was seven-years-old and I was moving about every year or two so it became really hard to make friends and get into the swing of things. Then more stuff happened after that with stepfathers, group

homes, foster families, living with different family members and stuff like that. Moving all the time, that lead to a nomadic lifestyle from age seven up until now because I've always moved around. I was just sick of changing schools and having to make new friends and doing the same stuff over again. After having crazy shit happen in my life it was pretty much survival for me. Family members and friends were dying, doing heroin and hard drugs, being very abusive to me or family members, or my mom's boyfriend beating her in front of me and hitting me. So there were a lot of different reasons for me just getting to a point where I said, "I just can't go to school anymore." I got my GED right away.

**In an interview (Final Word #4) you talked a bit about racism and how you wanted to "draw the line clearer than ever" for yourself and for Verse as a band. This hasn't come up in your lyrics at all so I was hoping you could elaborate on this.**

At the time of that interview there were some white power kids in Rhode Island area called the Hated Skins or something like that. They would come up from Florida in the summers, make their money on the fishing boats in southern Rhode Island and come out to shows once in a while. These were straight up Nazis who were Sieg Heiling at shows and stuff like that. That was about two years ago and I have seen them sometimes but they haven't been coming to shows for a long time. They were starting a lot of shit and that was around the same time I did that interview with Pauly. Plus, you hear a lot of the Boston kids drop the N-bomb like it's nothing, you

know? These are rich white kids saying "nigger this, nigger that" and it's just so cheap, it's not their word to use. I see that as borderline racist, you know? You hear it in jokes and well, I'm not going to repeat any of them. It just gets ridiculous after a while when you sit around at a show, especially in the northeast when there are only one or two kids of colour who will come out to a show every few months and the rest are all middle or upper class white kids. For them to be sitting at a show, sitting in a circle and cracking jokes about race then that is racist, it's not a joke. You take some of the kids that I grew up with from these shitty neighbourhoods, you put them next to the kids at the hardcore shows and I guarantee you that nobody will say a fucking word.

**What you're talking about with racism and how it's taken lightly at times ties into a lot of what I see with homophobia. We hear kids use words like "gay" or "fag" as an insult in this casual way and not even think about it.**

Yeah, totally! I think that's an issue as well. I have plenty of gay friends who will use those words but it's different and a play type of thing. When people start using these words and dropping them constantly then it becomes offensive. Yeah, homophobia is a definite issue, it's a huge issue in hardcore and it's so obvious that it is. You go to any hardcore show and you hear a word like "faggot" in passing. In the northeast it's all that anybody says to anyone else in a demeaning way or as a shitty word. Yeah, it's a problem. ■





# RIP A PERFECT MURDER

Once hailing from Quebec, A Perfect Murder have now broken up. Though I don't know the reasons there was a constantly changing lineup during the band's final few years which is likely a factor in this. When I first heard the band they were mixing Hatebreed's style hardcore with the heavy groove of bands like Down to create something really powerful. After that they shifted to a thrash/groove metal style and moved away from the hardcore world towards that scene. This interview was conducted with guitarist Carl about three years ago.

Since *Strength Through Vengeance* was released there have been three changes in singers and this is the first record with Kevin singing. Do you feel that all these lineup changes are overshadowing the band musically and you are becoming more known for personnel changes than anything else?

Yeah, definitely! Changing vocalists hurt us a lot but the thing is that Kevin is back in the band and he will be rejoining us on the next tour and all the ones after that. He had a lot of financial problems at the time of this tour so that is why he is not here right now. As far as vocalists, we've had a lot of dudes because Kevin was sick and it's really expensive to be sick when you live in the United States. Everything is going to be back in place soon because we will be going out with Soulfly and Obituary in April/May, so everything will be back on track by then. It has really affected us but it's part of the game.

So Kevin wasn't with you tonight?

No, it's a guy we know from Montreal who is in a band called No Pressure. The thing that is good is that he has a similar voice to Kevin so it was good rehearsing with him.

All the singers since Francois have had English as their first language. I was wondering if you were specifically looking for someone who spoke primarily English so that there wouldn't be a language barrier as far as lyrics or crowd interaction.

That is one really good aspect of having a singer who speaks English as a first language. After Frank left we really wanted to find someone who could be more of a rock singer. Not someone who could be like, "Ahhh" (impersonating falsetto style vocals) but more someone who could scream but also hit notes, sort of like Phil Anselmo, the singer from The Haunted, or anybody else in that style of frontman. I live in Quebec and everyone there speaks French, so we don't have a Southern accent. So we had an ad up on Blabbermouth for a singer, Kevin saw it, sent me a link to his old band, and I was like, "Whoa, that's pretty fucking awesome." So he flew in and got the job. Like you said about the language barrier, it is his first language so he's more willing to speak to people because it's easier for him so that helps us a lot.

Because of all these changes and how you said you were looking for someone who could sing more like Phil Anselmo, do you still see yourselves as part of the hardcore scene?

We are all hardcore kids. I grew up in the metal scene but I found hardcore about ten years ago and I love hardcore. There are also a lot of things I hate about hardcore but there are also a lot of things that I love. It's the same way with the metal scene. I think that hardcore or metal kids can listen to our music and find something to like, you know what I mean? I don't think we really fit into a specific label; we just sort of play heavy music. If it sounds like hardcore, good; if it sound like metal, that's cool.

It seems to me that hardcore kids are always willing to label someone. For example, you guys aren't playing with four other hardcore bands tonight so therefore you've turned your back on the scene.

I don't really care about those kids. We go out on tour with whom we want to go out with. I would have never thought that we would have ever been playing a tour with Kreator and Napalm Death, those are two legendary bands so it's really crazy. The thing is that we don't always have the opportunity to tour with hardcore bands. In July we're planning to go out with Sworn Enemy and they are a hardcore band. If people think we turned our backs on the hardcore scene then fuck them because we never did.

As far as musical direction, it seems that you've changed musically as you have a singer who can accommodate the style you want to play. Would you say that the band is changing as the singers change or is it just how the music is naturally changing?

It's just a natural evolution. Even after we put out *Unbroken*, all the songs I was writing are the songs that you can hear on *Strength Through Vengeance*. I quit singing because I hated it and wasn't a good frontman so I started to play guitar because I was writing the songs anyways, then when Frank quit it wasn't our choice. We were all, "Why are you quitting? The band is just starting to get really good and you are quitting now?" We've never wanted to kick out singers; it's just happened to us that they left. After *Unbroken*, I really wanted to do more of a thrash





metal thing because I was always into Metallica, Testament, and those types of bands. I wanted to play something that was a little more interesting because we like to push ourselves a bit and with new people coming into the band we were able to choose people we really wanted. I know there is a huge step between *Unbroken* and *Strength Through Vengeance* but you can still hear a lot of hardcore in the new record and it's just normal progression. The next record is going to be another step up and more brutal, more aggressive, and more technical because we are just pushing ourselves towards the maximum we can do.

**Do the Pantera comparisons bother you? It seems that it is the only thing people have to say about the new record. Do you think that some of this has to do with people not knowing as much about other bands like Testament or other thrash metal bands of the eighties and early nineties?**

Yeah. There're a lot of people, I think, who have never listened to the album but just got the idea from that fucking sticker—which I really hate—on the front of the CD. I think that a lot of people are just reading other reviews and thinking that if everyone else is labeling us as sounding like Pantera then they might as well also. Seriously, when I hear Kevin singing I can hear some influences and there are some influences in the music but everyone out there has been influenced in some way. It gets on my nerves but that's how it goes, you know? But I mean, fuck, everybody loves Pantera, so it's sort of good. Ha ha. I think that also some of this is because Kevin is from Nashville and Pantera are from New Orleans and Dallas, so they are all from the South. I think that there are a lot of people from the South with very similar influences and it is a similar style of music, you know? I'm wondering what people are going to say about the next record. Are they going to say it sounds like Pantera? Who cares?

**Does it worry you about constantly changing and continuing to write crazier songs? I think there are a lot of people who expect bands to continue sounding the same. Look at all the Hatebreed albums, they are pretty much the same but people want that.**

I guess you could look at A Perfect Murder in eras. Look at Carcass, they started off as a grind band but then went really metal and released *Heartwork*, that was one of the most awesome deathmetal albums, and then they went in more of a rock n roll direction with *Swansong*. You could say the APM had an era that was from our first release to *Unbroken* because there are a lot of people who only know us through *Strength Through Vengeance* anyway. The thing is that we

don't set any boundaries so we are just playing what we want to hear. We could go and release an album as slow as Crowbar, who knows? We might do it if that's what comes out when we are writing.

**In an interview I read you talk about how Pierre Remillard being the perfect fit for you guys as a producer. Could you have seen him as being a good fit for the band as a producer earlier in the band or do you think he is connecting with the band at the right time in your existence?**

The thing with Pierre is that he is a metalhead so he is a lot more in-tune with the kind of music we are playing now than in the past. When we met he had been listening to *Unbroken* and liked it a lot but the thing with that record was that I really wanted to go to the US to record because we had always recorded in Quebec.

He really likes our band so it's great, he actually played in the band for about six months but he was too busy with his studio so he had to quit.

**So how is his studio different from Trax East? One of the big complaints I hear about Trax East is that it has a really "cold" sound.**

I think that Trax East does a great job because every band that has CDs from there sounds great. I hear what you are saying about the "cold" thing because with *Unbroken* we used triggers but now I really hate those. I mean, you can play on a piece of plastic and it will sound great because of triggers. Ha ha. The thing with *Unbroken* is that we did everything in three weeks and didn't experiment at all. We just pushed through it really fast and you can hear how *Unbroken* is pretty "cold" compared to *Strength* but, even if you want to call it "cold," it still sounds pretty good and everything sounds really, really tight. It's great for what it is but it's not what we are looking for right now and on the next record we are probably going to look for something even warmer or more natural.

**How do you think you can achieve that sound?**

I think that instead of taking three weeks we will take two and a half or three months. This way we can just work on getting the drums, guitars, and stuff sounding exactly the way we want. I'm really waiting to do the next record because I think we are going to have a little bigger budget. So much of recording is just hit or miss so we are going to try every microphone and try all this stuff. Sometimes the studio can be a little weird and all of a sudden you can find something that sounds right when you don't expect it.

**A lot of people might argue that if you spend that much time recording a record though it will sound perfect, it might lack character because everything is "too perfect." There are some people who think that small mistakes actually add to a recording.**

The thing is that I don't want it to be perfect. The reason why we want to spend that much time is just because we want to find the right sound, that's it. For example, let's say you hit a tom and you're looking for a specific sound out of it, you have to look at everything you have in the studio to make that tom sound right. I don't think it's going to be perfect, sound 100% tight, and have no mistakes in anything like Metallica's *Black Album* or something like that but at least we are going to have the sounds that we want, you know what I mean? I don't think it's going to have a lack of vibe or feeling; it's just going to sound way louder and better.

**In interviews you've said that Pierre is still in the band even though he doesn't tour. Obviously, it helps to have a band member with a studio so do you think that you'd still take three months if he wasn't able to do it?**

Man, that's a good question, I don't know. The thing with Pierre is that he lives about two hours away from us, he really likes our band, and we are sort of like his little baby so he wants to help us out. The first idea we had with the next record was to record the drums, guitars, and bass in San Francisco then come back to Quebec for vocals and mixing and then go to New York to do the mastering. Then we really started to think about how it would be less expensive if we do everything in Quebec because the place in San Francisco is really well known and sounds great, but costs \$1200 a day. Anyway, if it wasn't for Pierre I don't think we would be able to spend that much time in the studio.

**Quebec has by far the best metal scene in Canada and pretty much every bigger metal band I can think of is based out of Quebec. Why do you think this is?**

I think in the early eighties when thrash metal was really starting off in parts of California—and some in New York—we had Voivod. I think Voivod really did a lot for Montreal and Quebec. Then you have Cryptopsy and Kataklysm and that right after. Now we've got Despised Icon, Ion Dissonance, and maybe us also. Ha ha. I think that people in Quebec treat the bands like human beings. There is a big difference between how bands are treated in the United States, Europe, and Canada; I think, in Quebec, we are more like Europe in how we treat the bands. What I've heard about Europe is that when you go over there



you get full catering which is pretty crazy. I think that when people and bands come to Montreal they get a huge backroom, lots of catering, showers, a hotel, and everything is taken care of so bands will want to come back, you know what I mean? I think that some people are like "Wow!" when they come to Quebec. I'm not saying that the United States is bad because even in Quebec there is really only like Montreal, Quebec City, and maybe one or two other places where big metal bands come through. I don't really know. I think that when thrash metal started that everyone in Quebec was just really down with it, it just kept going, and now it's pretty huge.

**You sort of talked about how in Quebec bands are taken care of a bit better. Do you see this as a cultural thing with the French?**

I don't know. The way I see it is that there are so many bands touring the United States that it's really crazy because venues will have shows everyday. I mean, tonight we are being taken care of but this is my tenth full US tour and there aren't very many places here that you get treated really well. In Montreal there may be a lot of shows but there is one crew that books all the metal shows and everyone knows that if you want to get a good show that you have to have it done by them. They are always booking everyone and it is always the same routine but it is a good routine.

**On the new record there is no mention of straight edge at all and that has always been a big part of the band. I was wondering why this is.**

We were always all straight edge but A Perfect Murder never preached it. The new guitar player is straight edge and Kevin, the singer, is straight edge even if he doesn't put Xs on his hands; it's all personal choices, you know what I mean? I just think it's stupid if people think, "They are not any longer a straight edge so fuck them!" You can be vegan, vegetarian, fucked up, or whatever you want but I don't care because you are just a normal human being that likes music and that's it. Straight edge will always, always, always, be a personal lifestyle thing. I don't bother anyone who drinks because if I did then I wouldn't be on this tour. Ha ha. I really wouldn't bother anyone who smokes crack. I think it's stupid but do what you want to do with your life. People can think whatever they want, I don't care. *Body and Blood* is a straight edge song even if it doesn't say straight edge four times in the song. We wanted at least one song that would talk about straight edge but not necessarily say "straight edge" in the song. You know what I mean? The song is about being clean and in control of your self so it is like a straight edge song in a way. It's true but we never claimed it as a band, if you ask me about it I will say that I am straight edge but it's just a personal way to go.

**A lot of hardcore kids are really picky about things like that.**

That's what I hate about hardcore. I like the lifestyle and unity that everyone has... or had because things are really weird these days. What I like about the metal scene is that everyone just goes to shows to headbang and has fun; it's not like hardcore and how people will be like, "Have you seen that guy? Look at his shoes!" The metal scene doesn't care about anything like that; they are just there to have fun. What I hate about hardcore is how a lot of people - not everyone, but a lot of people - will just talk shit and be like, "I'm better than you." Who cares? Just do your thing and listen to the music if you want to listen to it or don't if you don't want to.

**You were talking earlier about things you like and dislike about the metal scene, so what don't you like?**

There are a lot of drunks and there are a lot of fights. There are a lot of fights in hardcore too but in the metal scene some people get really, really drunk and then out of control. Besides that I don't really know. I grew up playing in hardcore bands so I've seen a lot more



**"WE'VE HAD PEOPLE  
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WHAT THE FUCK"**

of that scene and that's why I'm a little picky about things in hardcore because I know it really well. What is really hard about the metal scene is when you tour with bands like Kreator and Napalm Death and have to play right before them. It's hard to play because people are only there for Napalm Death and Kreator so we've had people scream at us, "Play some fucking grind!" I mean, we don't sound like Napalm Death so what the fuck? In hardcore it's more of a free for all, you can play, people are a lot friendlier, and they'll probably like you if you have breakdowns. It's tough to play right before legends because nobody cares who

is on first or anything like that. Besides that, I really like the metal scene. You also get treated a lot better by promoters in the metal scene than in hardcore unless you are Madball, Terror, or someone like that. If you are a nobody in hardcore then it's like, "Here's \$50." I like both and I don't like one more than the other because they both have positives and negatives.

**How are you adjusting to the professionalism of the metal scene seeing as you come from the hardcore scene? You aren't going to find many bands in hardcore with a light show, very few have banners, and the headliners didn't take down their drums so you had to set up your drums on the corner of the stage.**

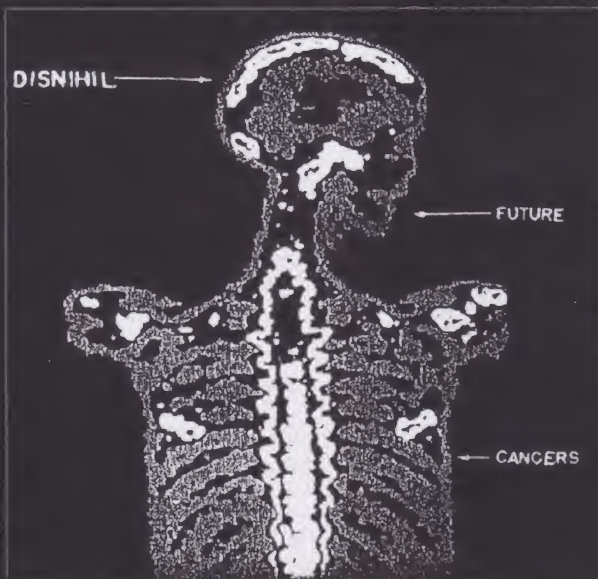
It is weird at first. The first "real" metal tour we did was back in November with Arch Enemy and it was a lot of fun. They were backlining their stuff but at least we were able to play on the stage. Ha ha. The thing with Kreator and Napalm Death is that they are headlining the tour so it means that they need to have everything on stage, even if it is a small stage. I was arguing with the tour manager about how there was no place to play because there wasn't any space but he said that I have to deal with it because it's going to be like that for the rest of the tour. It is way harder to argue with people in the metal scene who know what they are doing than with people in hardcore. But, like you said, it is more professional in the metal scene. There are people on this tour who work with Metallica or Godsmack so they need to be professional when they go on that tour but you don't have that in the hardcore scene. You don't have drum techs, guitar techs, light guys, and sound guys on a hardcore tour; you just show up and play with whatever is at the venue. When you do a big tour like this and the tour manager is advancing the show and he needs stuff so he has a list of things he asks for and if they aren't there when he gets to the venue then he's just fucking screaming because then he has to go out and buy the shit that he needs. You won't see any of that in the hardcore scene because you will just show up; play on the floor or whatever even if there aren't monitors or anything. Sometimes I'm into just playing a small club to fifty people because it's way better than playing in some huge club with seventy five people and you try to talk to the crowd and it's like, "Hey, hey, hey (echos)."

**What's going on with Final Word? I saw you guys last fall in Quebec but you guys don't have any new songs and it's been about two years since the EP came out.**

Ha ha ha, oh man. Well, now Yan who plays drums for A Perfect Murder is now in Final Word. Nick, the singer, is the guy who basically writes everything so while we are out on the road he is supposed to be writing songs and then we'll rehearse. We are supposed to do a split with another band but I don't know if that will happen. We are also supposed to do another EP, I would like to do a full-length but we don't have any time to do it. We also might be looking for another label but I don't know. Seriously, all I do in that band is play guitar and say, "that riff is good" or "we should go with that structure." Seriously, I have enough shit to do with APM that I don't really do much with Final Word. When APM isn't on tour then Final Word is probably going to do a lot of weekends and maybe a tour. We have a lot of people asking about us but we all have jobs now and it's not like when we were in A Death For Every Sin because that was like a free for all and nobody had any jobs or anything. There is an EP coming up and there are some songs written so it might be a five or six song EP with some covers. We are still in business and doing shows. ☑



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# KYLE BISHOP MAKES A MIXTAPE

When asked to put 20 songs together for a mix I was stoked. My thoughts were that this was going to be easy: 10 brain erasers, 10 more of the opposite. Wrong! To whittle down a pile of records that you've been amassing for 30 years is a process that leaves gaping holes. I have a real hard time differentiating the traditional way of thinking when it comes to "heavy" vs. "non-aggressive" music so separating the music to sides was difficult for me. I'm sure you'll disagree, and I hope you do. The last thing this world needs is someone thinking like me.





1) **Citizens Arrest** – *Serve and Protect (A Light In The Darkness 7" on Wardance, 1990)*. I bought this 7" in Ottawa while going to see Nation of Ulysses, One Blood and Chokehold sometime in 1990. This was a longtime mix staple, every time I hear this it makes me burst into epileptic rage and smash into walls. I believe Ted Leo penned this tune, but thank God he left and Daryl came in on vocals. I love you Ted, but this shit destroys.

2) **The Cramps** – *Human Fly (Human Fly/Domino 7" on Vengeance Records, 1978)*. For me it seems that the more decrepit the recording, the more endearing and magical the result. This is sludge and doom at its finest; this is definitely a Rat Fink, monster-movie moment. Buzz, Buzz, Buzz!

3) **Neanderthal** – *Fluids (Neanderthal/Rorshach split 7" on Vermiform, 1990)*. This is power violence's finest moment, liked getting fucked by a thousand scabby fists. I bet you that they only played to eight people at a time and they were probably the best shows ever. Big shows blow. Both sides of this record were sent by the gods; seriously, this a wrecking ball to the skull of any modern metal hardcore hybrid crap.

4) **Chain Of Strength** – *Too Deep Until Now (What Holds Us Apart 7" on Foundation/ Mind Power Records, 1990)*. Some of the best songs are about getting wasted, but every so often a gem like this comes along. Unfortunately, like most edgers they did not last; this is straight edge royalty. Grade used to cover COS, Inside Out and Integrity; don't ask me how we ended up sounding like a bunch of pussies.

5) **The Monks** – *Johnny B. Rotten (Bad Habits LP on Harvest Records, 1979)*. I have an uncle that's 8 years older than me and lucky for me he got bored with his Pistols LP, along with this Monks slab, and handed them over for my consumption. This was a turning point for me because at the time the only 2 records I personally owned were Kiss' *Dynasty* and a *Star Trek* record. Snotty and fun!

6) **Born Against** – *Half Mast (Born Against 7" on Vermiform Records, 1990)*. Sam McPheeters rules; Strange and well informed with a directive of tearing the world apart. This dude is too smart for his own good.

7) **His Hero Is Gone** – *Like Weeds (Monuments To Thieves LP on Prank, 1997)*. It's ridiculous that a band can write songs as consistently as the brothers Todd and Paul. Not only do they make me feel like I'm going to be eaten by a plague of rats but they make me feel guilty while they do it. Rarely is a political agenda carried along side a battle cry so successfully. I had the pleasure of touring with these dudes on their first record – pre-Yannick – and it felt like every night I was at the most significant show in my life. It's a Tragedy they are not still a band.

8) **Rocket From The Crypt** – *Middle/ Born In '69 (Scream, Dracula, Scream! LP on Headhunter Records, 1995)*. I was in my second year of art school in '92 managing the radio station (skipping class and stealing shit) when a copy of *Circa Now* came in the mail. Normally it was a tidal wave of horrendous bands like Jewel and Three Doors Down, then this came in. I was a huge Drive Like Jehu fan, and for some reason ignored RFTC until this landed in my lap: this was Speedo's next touch of genius. You never think a band/ songwriter can do better than their best, yet this man keeps releasing new records with new bands and they never suck... WTF!!! There should be some rules against this type of creative perfection, but at least there is someone carrying the mastermind torch while the onslaught of shit bands make me hide deeper in my corner.

9) **The Forgotten Rebels** – *Surfin' on Heroin (This Ain't Hollywood... This Is Rock & Roll LP on Star Records, 1979)*.

This is a local band from the city I live in and I have no idea how far around the world this has reached; it would be a shame if they were anchored in this dirty old town.

Along with Teenage Head, the Rebels released some of the most important music of the era.

*Surfin' on Heroin* is a surf rock junkie theme that makes this longtime straight edger come alive. Tonnes of fun... I'm swimming in a sea of puke.

10) **The Dictators** – *Exposed (Manifest Destiny LP on Asylum Records, 1977)*.

It's funny how some bands get ignored in the general lineage of punk rock yet The Dictators were there before most of them. Though I cannot forgive them for becoming Manitoba's Wild Kingdom, they still released at least four of the best punk records ever.

1) **Sonic Youth** – *Drunken Butterfly (Dirty LP on Geffen Records, 1992)*. I don't give a fuck what anyone says... Sonic Youth is a punk band!!! Along with bands like Fugazi they epitomize the ethos behind the movement. Though there are many songs better than this, I love the premise behind the lyrics and the sheer intensity behind the wall of noise guitars. SY are probably my favorite band of all time and while close to 30 years later, they challenge themselves (sometimes to a fault) as artists. Most bands can't even do this for one song. Make your ears bleed, and take notes.

2) **Dinosaur** – *The Lung (You're Living All Over Me LP on SST Records, 1987)*. Yes, SST released more than Black Flag records, you scenester assholes. This was the greatest record label of the era (all time?) and as a skate punk of the mid 80's and from reading too much PusZone in *Thrasher*, once I discovered SST I consumed everything that I could get my hands on: Minutemen, SY, B'last, Descendents, you get the picture. This was originally released before they added the Jr. to the name, and is a timeless classic of noise and fuzz. J & Lou were in Deep Wound before this and a billion bands during and after. This song is so noisy, yet calming. J Mascis is a God.

3) **The Specials** – *Man at C&A (More Specials LP on 2 Tone Records, 1980)*. The Specials did it right: they did two perfect albums then got the hell out. This song is so dark, that it makes Neurosis feel like Bobby Darrin. Believe it or not, there was a time when impending nuclear attack was a real threat and far more important than Myspace hits and Soundscan reports.

4) **Swervedriver** – *Rave Down (Rave Down 12" on Creation Records, 1990)*. One of the most profound shows of my life was a small show with Monster Magnet, Swervedriver and Soundgarden in '90 at the Concert Hall in Toronto. Swervedriver has been lumped into the shoegazer category but they go far beyond those parameters with rock n roll infused riffs. The guitars are so inspiring and it took my peanut sized brain forever to understand that you don't need a metalzone to shred ears and sound intense. *Rave Down* is like being suspended by meat hooks in the chest. Cathartic!

5) **The Boys** – *Independent Girl (To Hell with The Boys on Safari Records, 1979)*. Another largely ignored UK punk band from the '76 era that are still making a go at it. Sick, I love dudes that don't give up. Not being afraid to slow it down, this song would be the *Stairway to Heaven* by Zeppelin (too bad not *Hairway to Steven* by the Butthole Surfers) of the punk high school dance. This breaks me. Boo hoo.

6) **The Modern Lovers** – *Pablo Picasso (The Modern Lovers LP on Berserkely Records, 1976)*. Jonathan Richman's genius is so sublime that it floats by people effortlessly, never making a connection. Lyrically he is poignant and intuitive, too smart for most. *Pablo Picasso* may not be the punk anthem *Roadrunner* is, but it's so smooth and dark.

7) **Love & Rockets** – *Motorcycle (Love & Rockets LP on Vertigo/ Beggars Banquet Records, 1989)*. Sometimes a record can be obtusely polar, yet cohesive, making it a threat in many ways. *Motorcycle* destroys me when I hear it – it comes out of nowhere. With the cryptic sounds of Bauhaus still fresh on their heels, L&R gnawed away at the devil's tail with this one. Driving and noisy – give me more.

8) **Slade** – *I Don't Mind (Slayed LP on Polydor Records, 1972)*. Sure Quiet Riot made their careers covering Slade, but along with The Runaways and many others, there is a reason why they covered their tunes: Slade rules. So many punkers cried how seventies rock was ruining music, but like most punk this statement is shallow. We can say the same of today, but once you look past all the poser shit, you can find gold like Career Suicide and Pissed Jeans. Noddy Holder and crew were quirky and unwilling to do what others were. *I Don't Mind* is blues based guitar wizardry, very powerful.

9) **Blonde Redhead** – *Dr. Strangeluv (23 on 4AD Records, 2007)*. I was first exposed to BR when they opened up for Unwound. Ever changing, always mind blowing. Such as The Beatles morphed from raw song to elaborate soundscapes, Blonde Redhead followed suit. At times Kazu's voice can induce ear bleeding, as if a fairy is screaming too loud into your ear, but unlike Kim Gordan of Sonic Youth it makes it all the more endearing. This song makes me feel like I've been swallowed by a giant prehistoric Pterodactyl that was able to break Earth's orbit, coasting through time and space, crapping me out on the outer ring of a planet which is defined by multiple suns and gravitational pulls.

10) **Beirut** – *Gulag Orkestar (Gulag Orkestar on Ba Da Bing! Records, 2005)*. I don't know why people think Immortal or Slayer are evil: they are gnarly but not evil. Beirut sounds like Yugoslavian folk music, done by some indie nerd, who actually is the sound engineer of the Southern Lord himself. When Vlad the Impaler was roaming the earth killing all in his path, he would have been listening to something just like this. Go to some Serbian or Romanian traditional gathering and it seems like they are summoning all the devils that have controlled man over the centuries. They are fucked!!! The *Gulag Orkestar* will haunt you. ■



**I**t would be a shock if anyone involved in hardcore hasn't heard of Sick Of It All. If one band could be looked at as the torchbearers of this music throughout all the trends, ebbs and flows of this community, SOIA would probably be near the top of most everyone's list. Lou was kind enough to answer some questions before one of their shows so that an interview with this band could be a part of this final issue. For more information on the band please check out Sickofitall.com.

When I look at the history of the band I can see how you aren't afraid to take chances with bigger, more mainstream opportunities but at the same time keeping a lot of the ethics of smaller bands. I see some bands take the super DIY route and push themselves hard that way and break up because of it. I also see bands try to get big too quickly and break up because of that. I was wondering if this balanced approach is one of the things that keeps Sick Of It All going.

Yeah, that makes a lot of sense. We consciously always thought that we'd keep the ideals no matter how big we could get. Whenever we're out there we have to deal with stuff like barricades and try to get them taken down but that's a whole other issue with insurance and that type of stuff. We've also never tried to do anything that we haven't felt comfortable doing, you know? We've never sat with a manager and asked, "What can we do to get big?" It's just that we like to play this kind of music and get it out to as many people as possible.

**What would be uncomfortable for you guys or what has been tried to be forced on you?**

Nothing has ever really tried to be forced on us; I think that has a lot to do with our reputation. In 1995 we took Korn out as an opening band because their manager had begged us to take them out for a long time. So finally we said "yes" even though we weren't really into their music. He told us how he wanted them to be out with a "real live act," a band that is known really well for being good live. At the end of the tour he came up to us and said, "I love you guys, I want to manage you guys, but I don't see you guys ever listening to anything I would ever say because you guys are really your own people." That's really what we are. When we were on a major label they never asked us to do anything, they just put out our record and told us to do what we wanted.

**Because you guys have been at this so long, do you ever feel you're stuck in it as a career? Does that type of thing worry you?**

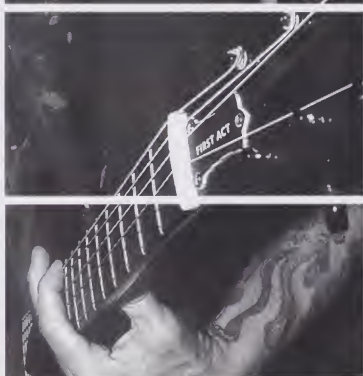
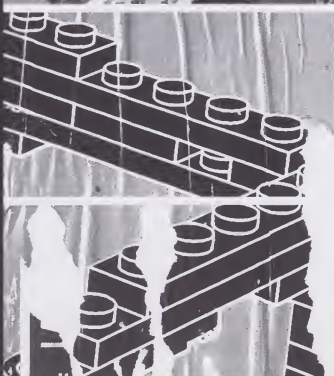
No, it doesn't worry us because we don't look at it as being stuck. When it's not fun for us is when it will stop or when we can't do it anymore. We've always maintained that we'll stop doing it when it stops being fun. We did tours in the early nineties when there was nothing and nowhere to play, maybe there would be fifty or a hundred kids at a show and I think that a lot of hardcore bands these days wouldn't be able to handle that. We didn't get to quit our day jobs until like seven or eight years into the band. It would be funny because when we'd get home from tour my dad would ask us if we were going to get "real jobs" and we'd tell him that we couldn't because we had a European tour in six months. He'd ask us if we'd do shitty jobs just to go to Europe for a month and we'd be like, "Yeah!"

**I read something about Craig working as a chef or something these days.**

No, no, he actually got a job with a friend of his at a gym who is a semi-professional boxer to train mixed martial arts where they teach all sorts of fighting. The owner of the thing is a guy named Derek Panza who is a three-time world kickboxing champion or something like that. Craig went down there one day to hang out and the guy was like, "Let me see your stuff." Craig was hired on the spot to be a trainer. It's good for him because he has his clients and he teaches these businessmen how to box and then he goes away for tour and that's it.

**One thing I've noticed with New York City is that there are no smaller bands coming out these days. There's you guys and about five or six others but those are mostly big bands also.**

There are smaller bands but I think it's just really, really under-





ground. The guy who is doing our drum teching is in a band called Last Call Brawl and they are like Murphy's Law and more punk/hardcore-ish. They have a huge following out on Long Island but as far as nation-wide it's just not happening for them. It's hard because I think when people talk about New York they talk about the older, more established bands all the time. I think it's a shame now that everyone is talking about all these reunions going on.

#### Do you want to talk about the reunions at all?

I don't care. On one hand it's good for the people who have never seen these bands before but I hope that these bands are coming back and being good. We were on tour but I heard that when Leeway came back they were really fit, played well and were really into it. What I think is kind of sad is when you see a band in their prime or never saw them and have listened to them for years but when they come back they are all fat, bald and sluggish on stage, you know?

**As far as the last question, I was meaning the actual city of New York. I mean, everything comes out of Long Island these days and it's really crazy out there from what I understand.**

Yeah, I think it's because there is no centre for it these days because back then you had CBGBs and all that stuff. CBGBs is still there, until October when they close it, but back then you'd go to the matinee and it didn't matter who was playing but there was a scene there. You'd go to a matinee and everyone would hang out outside the whole day. From one in the afternoon until eleven or twelve at night, everyone would be there talking, exchanging phone numbers and just hanging out. Now if you go to a show at CBGBs you either have to stay in the club or get off the street if you are outside because they have all these fancy restaurants and expensive boutiques down there. Those places love the fact that they are

across the street from CBGBs, the punk mecca, but they hate the people who go there. Once kids start hanging around outside that is when the cops start to come along and tell everyone to move along because they can't stand there. Now it's not a centre anymore, it's just a normal club.

#### Do you think that the whole cleaning up of New York has really pushed not just punk, but the whole underground arts community, away?

It's not just the arts community but the whole flavour of New York is being ruined. It's like that in any city or neighbourhood where they start to make a deal out of those "quality of life" things and start handing out tickets to people. I've read about these incidents where these old guys have sat for decades outside of a bodega or an apartment building on milk crates but now they can't do that anymore. They will get a \$150 ticket for obstructing the sidewalk because they were sitting on a crate in front of a building. That's part of New York, that's part of the flavour of the city but not anymore. I understand that Bloomberg has taken over as mayor and wants to revitalize the city because it's part of his job to bring in a lot of commerce, but at the same time it's losing its identity. It will just become like everywhere else in the country where you will go to a strip mall and it will have the same stores and the same restaurant. There will be no more Mom and Pop places and that sucks.

#### So it's turning into a good place for tourists, but that's it?

Yeah, but it will be a place for tourists without any local flavour. You know? It's horrible.

**Another thing it seems to me is that New York bands last longer than anywhere else. The bands might go quiet for a couple years but they never go off the map. Out here a band might last for five years and people will say that it's a long run for them.**

I don't know, it's hard to say. I think that one of the things could be that the focus on NYHC came along at the right time so there were a lot of people attracted to it through the media. Even just the reputation of how the bands are and how they are live sort of breeds some of that. I think a lot of it is just for personal reasons. Like I said before, it took us like seven-and-a-half years before we could live off the band. A lot of bands don't make it just because of that factor, they can't make a living off of it.

**One of the things with NYHC bands I've never understood is how they are so big in Europe. Here it might be a show to 500 kids but over there it will be like 5000. I was wondering if you had any insight as to why.**

I don't know. That's something we've never been able to figure out. I don't want to put down the American audience because we have a good cult following that always come out but over there in Europe they just seem to "get it." They don't treat it as a little teenage thing or just something they did in high-school. It's treated as a legitimate form of music. It's like they are going to see Alice In Chains or something, they'll see that the same as going to see Sick Of It All. It won't just be punk kids but also the guy with a Scorpions shirt too will be there drinking and having fun. We never hide the fact that one of the biggest secrets to Sick Of It All's longevity has been that we are so successful in Europe.

**I hear that you guys have a clothing line in Japan as well.**

In the mid nineties some friends of ours over there who were printing our t-shirts wanted to do a clothing line called Alley Way Clothing but all they ever did was make t-shirts. Ha ha.

**I was under the impression that it was something more than that.**





We've been trying to think of something to do because we know that nothing lasts forever but I don't know if we'd ever feel comfortable slapping the dragon logo on something that wasn't band associated. Vision Streetwear, the skate company, contacted us and wanted to do Sick Of It All twenty-year anniversary sneakers. We are cool with that because we know that they know who we are and what we're about but I can't see us ever doing our own company with like umbrellas or something else like that. Ha ha.

**I thought there was a shop you had.**

There was a shop called Subway that sold hardcore t-shirts like Sick Of It All, H2O and a bunch of other bands from Japan and North America. They had that Alley Way Clothing line but that was just t-shirts.

**You talked a bit about the dragon logo being slapped onto random stuff and I heard that Mobb Deep was using it without your permission.**

A while ago they put out an album called *Hell On Earth* and all the pre-album ads had the dragon on it. We had a friend who was working at their label and she came into the office one day with a Sick Of It All necklace and somebody was like, "Where'd you get that Mobb Deep necklace?" and she was like, "Mobb Deep? This is a Sick Of It All necklace, I've had it for ten years." That's when they started to think, "Oh shit, somebody already has this logo." They claim that they were just hanging out at a tattoo parlour, which it could have been, but they are from Queens and they hang out with rappers like Beatnuts who know us. I know for a fact that all those guys in the Beatnuts crew used to wear Sick Of It All gear around these guys so who knows what happened? Every once in a while though it still pops up, a few years ago one of their protégés had an ad out with

the dragon logo so we had to call them up and be like, "Dudes, come on..."

**You guys have also done stuff with rappers and I was hoping you could go through all the projects and talk about how they came about.**

We did do something with Mobb Deep and I think that was really a result of the thing with the dragon logo. It was a whole bunch of rock acts and hip-hop acts together collaborating. Mobb Deep did a song with us and someone else but what we did was just a straight up hardcore song that people loved but nothing ever came out of that. KRS-ONE appeared on our first record and that was because a girl we knew was working at a recording studio and she started to talk about how she was working with him. We started to talk about it because we knew who he was. That surprised her so she went and talked to him saying how she had friends who were into hardcore and punk but they know you and your music. KRS told her to bring us down so we went to the studio and he was really impressed that these white kids from Queens were into what he was doing. We played him some of our stuff and he thought it was pretty crazy but really liked the lyrics. So then we asked if he'd say something on our record and he did, so that was it. The House Of Pain thing was just a chance meeting. I was dating a girl who worked at a club in New York and we were at this show for CMJ that was Ice T, House Of Pain and somebody else. We were in this club and the guys from HOP saw Toby from H2O and they started talking because they were all bald and had tons of tattoos. Toby then introduced us and we talked a bunch. Then, later on, they got a hold of *Just Look Around* and wanted to remix one of our songs. So it was cool and it was done but our label at the time, Relativity, said that there was no future in this type of collaboration or music so, the geniuses that they were, never released it. About a

year later the *Judgement Night* soundtrack came out with all the rock and rap groups together and it became a big hit, and then came Limp Bizkit and that stuff. It was never officially released until the *Outtakes For Outcasts* record came out. That was just a bootleg copy of that too because we never had an official version of it, we just had the bootleg.

**I was always curious about how those things came together because I've never really seen a lot of other hardcore bands doing that sort of stuff.**

For us, it was about taking the heart of what hardcore is, which is the open-mindedness and trying new things, and trying to break new ground. That's why early on we'd do an east coast run with Wrecking Crew from Boston and someone from DC, all punk and hardcore bands, but then we'd turn around and do a tour with Sepultura and Napalm Death. People in hardcore would think we were crazy for doing that. I remember that Agnostic Front was offered a Slayer tour a long time ago and Roger being like, "We're not doing that, it's bullshit" and I was like, "Are you crazy? I'd kill to go out with Slayer!" Years later, in 99, we did but back then it was taboo. We always thought about hardcore as being free to do what you want.

**With your last record you did the producing yourself but with the new one you obviously went with somebody this time.**

I think it was really a lack of knowledge, to be honest. Everyone else was going straight to digital but we were diehards who wanted to go to analogue but then go to digital to clean it up. Our lack of knowledge and the equipment in the studio, at the time, wasn't up to par. We were getting these great, amazing raw sounds – at least to us – on analogue but when we moved it to digital it lost something and got





too muddy. No matter what we tried we couldn't clean it up so this time we got this guy Tue Madsen from Denmark.

**Could you ever see yourselves trying to do another record yourselves?**

Armand has learned a lot more than any of us in the studio. We all have good ears for certain things and we'll give our opinions on the mix and things like that but he's really particular and picky, which sometimes can be good but sometimes can really suck when you're sitting in the studio for eight hours. I would like to work with Tue again on the next one, we'll see what happens but Armand is the one who's got it down and had co-production credit on this one.

**The copy of the new record that I was sent is split up into thirty second chunks to avoid downloading, how do you feel about that technique to avoid ripping CDs?**

That's just the label's way of trying to avoid that type of thing. It didn't work at all because five days after it was sent out to the press it was already on the internet and that was a month before it was in stores. It's just something they are trying out, you know? We just did a tour in Eastern Europe and I couldn't get mad at those people for downloading the album because they can't get it there or if they can get it then it's outrageously expensive like in Bulgaria or Macedonia. They knew the new material because they downloaded it, but to the guy in my neighbourhood in New Jersey who I run into at the supermarket and tells me that he just downloaded the new album then I'm like, "You dick! There's a record store just down the street, the CD costs \$12 so what are you doing?" I can't fault people for downloading but at the same time... I guess if we were making the money that Metallica is, or even half of that, then I'd

be like, "yeah, download all you want." I don't really see why Lars gets mad; doesn't he already have enough money?

**When you guys were on Fat Wreck you defended them all the time because people didn't think you belonged but now that you're off Fat you're saying that they didn't really know how to market you guys.**

They tried their best but they just didn't know what to do. Mike even said to us that he just didn't know what to do as far as getting us to the metal audience. They really tried but for some reason as soon as we left Fat we seemed to get this whole resurgence from the harder side of music again but it's not like the albums we put out were pop-punk at all.

**Looking back, do you think it was a mistake?**

No, I really think it helped the band survive. There were other labels we could have gone to that would have given us less money but might have only given us the same success. We had a good run on Fat, Mike treated us well and it was the best royalty rates we ever got in our lives. That's the beauty of Mike. There were other labels that were started by these hardcore guys that became big but their mindset was more like a major label where they would make more money but the band would only get this much. Mike was like, "I know how hard you guys struggle on the road and I know you don't sell a lot of records but for the amount of records you do sell I'm going to pay you this much money." What he was giving us was twice as much as anybody else was offering because he knows that we are a struggling band.

**A lot of people expected you to go to Victory at that time but I'd read some stuff about you guys not being excited about Tony.**

The biggest thing that happened was that when we

turned down Victory for Fat, he all of a sudden hated Sick Of It All. He cancelled interviews we had scheduled and we were supposed to be in their catalogue zine so we were like, "What a weirdo, why would you get mad at us for going with another label? It's not a big deal, it's just life." What if we decided to go with him and then he looked at our record sales and turned us down because we might not sell enough? Should we turn around and hate him?

**It's about fifteen years after the Born Against radio discussion. Do you ever look back at how then you were signing with a label that was distributed by a major and that was a big deal? These days bands will sign with a label that's partial owned by a major or even sign with a major but nobody blinks an eye. Do you ever look back and maybe not agree with the specifics of their argument but with their overall argument?**

Yeah, I understand what they were saying but they were afraid that it was going to be the downfall of everything they had worked for and their scene. To me, it was like, "If that's how you feel then just keep doing what you want to do." The way it is now, I see a lot of bands do things and I think, "That's so fucking wrong! That's not hardcore. Blah, blah, blah." But that's them, it's not us. I hate that they use the term "hardcore" but what can I do? I think that hardcore has been totally reversed from what it started out as, at least for us. We're supposed to be so open-minded but now it's so closed minded, you know? It's so elitist and separated, you know? There are people who will be like, "I only see thug bands, that's all I like." Then there will be people who only go to see bands that look a certain way and stuff like that. It's the same thing with the punk kids, like we've done tours with The Unseen and their fans will just stare at us and I think, "Is our music really that different? We have breakdowns and they don't but what's the big deal?"





# BLACK AND WHITE AND READ ALL OVER

**A**s a zinester (does anyone really like that term?) not only do I concern myself with the production and distribution of what you are currently reading but I also find myself wondering about (maga)zines as a whole within the hardcore/punk world. "Are they relevant?" "What effect does the internet have?" "Do people really care?" These questions – and many others like them – pop up fairly often along with the question of, "What do other people think?" Fellow editors were contacted and questions posed in search of answers as to the state of the printed word in modern hardcore/punk.

## THE EDITORS

### BOBBY FRANKS

Age, 29; Home, Las Vegas, USA; Zines, Co-editor *Piece of Dump* (3 issues, 1998-1999) / Editor *Running In Place* (3.5 issues, 2000-2004).



Involved in hardcore since the mid 90s Bobby is a mainstay of the Las Vegas hardcore community and one of the biggest fanzine readers you will find. Aside from an interest in hardcore zines Bobby was the frontman for the short-lived but excellent Of Faith And Fire, has a vinyl only label by the name of Running In Place Records, enjoys baseball but hates the dog days of summer.

### JEAN-PAUL FRIJNS

Age, 36; Home, Amsterdam, The Netherlands; Zine, *Value of Strength* (10 issues and one book, 1993-present).



JP is the man behind *Value of Strength*, the longest running hardcore fanzine in Europe and possible the best zine currently running. With excellent design and diverse content it's hard not to think highly of this magazine. He is also the bass player for Birds Of A Feather. This year JP co-edited *The Past The Present*, a book detailing the history of straight edge in Europe.

### RYAN CANAVAN

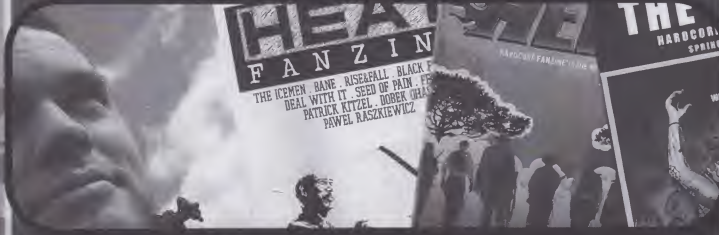
Age, 31; Home, Syracuse, New York; Zines, *Hanging Like A Hex* (18 issues, 1996-2007) / *Translate* (3 issues, 2008-present).



Ryan is one of the best known zine editors in North America due to *Hanging Like A Hex* being one of the longest running and most respected hardcore/punk/underground music zines during its existence. These days Ryan is still busy running Hex Records, working on his new zine *Translate*, putting on shows in Syracuse and as the vocalist of Mistletoe.

### DOMINIK FLBERSKIRCH

Age, 27; Home, Nuremberg, Germany; Zine, *The Heat* (3 issues, 2006-present)



Dominik is one of the rising stars in the European zine world and just this summer released the latest issue of *The Heat*. Originally it was a product of two people but recently Dominik has taken more of the lead by stepping into the main editor's role. Outside of the zine he is an engineer, has helped with online magazines, enjoys running and soon plans to release a zine about that.



## Many people say the internet is killing – or has killed – zines. Is it the internet's fault, as some would say, or could it have to do with the failure of hardcore/punk zines to stay relevant or adapt to the way information is currently spread?

**Ryan:** Zines used to be the tool of communication for hardcore and punk kids. That's where people got their news, even if it was sort of out of date by the time the zine got in people's hands. But it was zines like *Anti-Matter* or *Extent* that focused on the art of the interview and good writing that made the news part almost unnecessary. I still go back to those zines to re-read the interviews because they are timeless. So I feel that zines can still be important as long as what's within the pages remains relevant and important. While the internet certainly has any print publication beat insofar as how quickly news travels the content of various webzines typically lacks in quality. A good publication should be measured by how intriguing the content is overall.

**JP:** Most definitely I would blame internet for the fact that there are barely any printed zines nowadays. It is a fact that there are faster ways at one's disposal through internet to spread the news. Next to this, it's of course a lot cheaper to communicate through the world wide web. Nowadays everybody is able to start their own blog and do their thing. Yet, I'm still convinced that paper zines will never disappear. What I see is a bit of the same tendency as there is with newspapers. Newspapers have had subscribers turn away drastically, with the major difference that newspapers are published daily. What will keep fanzines, just as any other printed media in the end alive, is the charm of reading a tangible magazine. No matter what this will stay rather unique in one way or another. Picking up zines from the pressing plant I always consider as a very special moment. The final outcome of a zine is time after time exciting. And yes, zines will never ever be up to date when it comes down to publishing news (unless you're able to pull off the release of a zine every week), but even this you can get around by interviewing people/bands in such a way that it is timeless. In brief, be creative and make your zine interesting for the reader!

**Bobby:** It's not the internet's fault per se but the fact that the fanzine (or anything printed, for that matter) isn't instant. A newspaper will always contain last night's news while a news website has the most current, up-to-the-minute information. In our case, a fanzine could contain interviews/stories and news about a band/person/whatever that can be years old, and seemingly irrelevant to the reader, unless of course, the content of that interview/story/etc, is worth the readers time. What's the point of buying/ordering a fanzine if the content doesn't guarantee a little more insight than we might be able to find on the internet ourselves? Has the internet killed the punk/hardcore fanzine? No, I can't say that it has. Has it weeded out a lot of potential toilet material? Maybe. The only thing I can say is that it's saved me from dropping a buck or two on a waste of paper. While I find very few punk/hardcore blogs informative/worth checking back on, the ones I do go back to/check up on regularly are just as informative and exciting as any good zine I'd have had to wait months for a decade ago. A bad blog doesn't cost anything, but a great blog is nothing more than text on a screen. I can take that blog anywhere my laptop or phone can go (which is pretty much everywhere), but I can't tuck it away in a box in my closet to rediscover in 10-15-20 years. There are plenty of pros and cons about the situation.

**Dominik:** I wouldn't say it's the internet's fault. I think the internet, social websites especially Myspace, or these days Twitter, have drastically changed the way people inform themselves and how they communicate. Some things simply have become obsolete. If you look at zines like *HeartattaCk* there were always letters to the editors or letters in reply to columns, articles or interviews. The discourse and the discussion have moved to the new media. I think the internet is much better suited for discussion even though message board talk isn't properly discussion most of the time, it's faster and more easily accessible. The internet may have made that part of printed zines obsolete yet, on the other hand, it has never been easier to promote zines. You can compile email lists, you can post on message boards, use Myspace or Facebook to promote and advertise your stuff. You can get the word out online. I regularly check the B9 in search of zines for my distro. The point is more that people aren't used to paying for physical objects these days and there are not as many people who value the effort put into a zine. I think if you go through stacks of fanzines of the last 30 years be it *Anti-Matter* or any small zine, at some point you'll always find the editor complaining about a lack of interest in fanzines. So this seems to be just part of game since the beginning. Maybe now it's harder to motivate people to be interested in zines but I think that may also be due to hardcore quite often being something that is wide open and easily accessible so a lot of kids don't feel the need to support something, this goes for records too.

## In the grand scheme of hardcore/punk today do zines hold an important place or is their existence due more to a sense of nostalgia?

**Ryan:** When hardcore and punk collapse – that is to say, when I die – and the all books have been written (if people still read books by that time) pouring over the minutia of all things in the HC spectrum, I believe that zines will hold an important place. If it weren't for *Maximum Rockroll* publishing every month and keeping the kids informed, or *No Answers* bringing a lot of political ideas to the table, I think things would be quite different. Even now I'd say zines are relevant, so long as they're good. It's not to say that only the creatively gifted ought to be allowed to make a zine and express themselves, anyone can do it. I simply think relevance shouldn't be relegated to the past. Look at what you're reading now!

**Dominik:** I don't think they hold as important a place as they might have at some point in the past but there are a lot of people who still value a well-written and well-done zine. Those people shouldn't be left standing in the rain. There's nothing better than the dude who comes up to your distro and just buys 5 random zines and leaves the records on the side. I see a lot of things like putting out records, doing printed flyers or doing printed zines that could be considered nostalgic. You could replace the physical items everywhere and just do it online. But for me that's a part of the hc/punk culture. I think doing a zine just keeps this culture alive, just like anyone being active; nothing more and nothing less.

**JP:** With the greatest pleasure I would like to deny that zines are retro nowadays, but you got to be realistic, look yourself straight in the eyes and draw a conclusion: printed magazines no longer belong to the channels of communication as they did 15 years ago. Just take a look at the amount of print zines that are published nowadays, it's no more than just a handful. 15-20 years ago there was definitely no overkill of zines, but the characteristic difference between then and now are that I went home from a show regularly with a pile of zines and that is something that happens rarely nowadays. Believe me, I still comb through distro boxes for zines. A positive incidental matter is that most of the zines that see the light of day nowadays look polished layout-wise which was different from back in the day.

**Bobby:** Right now the only zines I'm waiting to read are the new *Rumpshaker*, the final *Change* (is this really happening?) and the final *ABE* (Because, well, I'll be in it. Duh!). You could say there's some nostalgia there, but I've also haven't been that moved by interviews the way I was/am with zines like *Rumpshaker* or *Change*. One line answers with no actual back and forth between the interviewer and subject is a total waste of time, definitely not worth the paper. A decade ago you bought zines to learn about new bands, learn more about bands you already loved and to get a feel for what the subculture was like outside of your own local scene. Nowadays all you have to do is listen to the first 30 seconds of a band on Myspace, and decide if you like them or not. Who cares what they're about, the intro to that song sounded weak and rehashed... You know? I got into punk/hardcore through fanzines – not the other way around – so seeing so few around is a huge disappointment, but it's understandable. As long as the people making the zines have the right motives, and aren't doing it for some nostalgia trip, then I can't see them ever being nostalgic.



**While short-run, cut and paste zines don't seem to be suffering the mid-sized punk/hardcore magazines with print runs in the thousands have had a significant drop off. Is it foreseeable that these mid-sized magazines could ever make any resurgence?**

**JP:** The difference between short-run cut and paste zines and mid-sized punk/hardcore magazines is that the latter one, in most cases, started out as a cut and paste zine that kind of took off during the course of years, just like a lot of hardcore and punk bands did. At least that's what kind of happened with *Value of Strength*. At some point you feel like you want to be able to take your zine to a next level. People appreciate what you're doing and record labels start approaching you and try to encourage you to interview their bands, which are mostly bigger hardcore bands as small labels don't have people working for them to "push" bands on their roster. Let's face it, nowadays there are also cut and paste zines with a 1000+ print run. Besides it's hard to tell nowadays if a cut and paste zine isn't laid out on a computer, even cut and paste zines look slick today! But to get back to your question, I do think that it's hard to sell 5000+ copies of zines. Times have changed and the internet is playing a more important role. But zines with a 1000+ copies circulation should be doing fine. It should be no biggie to sell 1000 zines as long as they have that DIY feel and don't look like average music mags that you can buy at kiosks all over the place. Like I said before, what will keep fanzines, just as any other printed media alive in the end is the charm of reading a tangible magazine. That's just how it is, plain and simple.

**Dominik:** I can only speak for myself but I tend to value physical objects like records or zines. I connect them with certain moments in my life, on a specific day, in a certain period of my life or on a special event like a show. I don't think this will ever happen with immaterial things. I can't imagine thinking something like, "Oh yeah, that was the day I read this and that post on the B9 board." The other aspect is that reading is much easier when something is printed on a piece of paper. You're reading 25% faster than on a screen and can focus a lot better. Maybe people should realize that when you can do everything at once: read, write, call, text, etc. that you don't have time left to let it sink in. A zine requires full attention otherwise you feel like it's not worth reading at that time. Reading a zine has a certain vibe, just like reading a book. Of course there's the historic aspect, nothing is better than pulling old zines off the shelf and reading old interviews. I'm most likely drawn to the zine shelf whenever I enter the flat of a HC kid I've never visited before. Reading interviews on 10-year-old websites doesn't have the same feel as reading a zine that's 15 years old.

**Dominik:** In short, I don't think so unless you put a lot of effort into promoting, advertising and distributing the zine. If you're fairly active within the scene or stick around for a while then you'll know – and you'll be known to – at least 50-100 people by name so if you do a zine with a small print run the major part will go to people you know. A zine with a print run of more than 500 can't be sold to your local crew or just your friends. You need to get the word out because otherwise you'll be stuck with loads of paper for the bins. Lots of people flake out after their first issue, when they realize that it's hard to sell zines and not too many people care about it. But I wish they would go and keep on working on it. Doing a zine with a big print run requires a lot more work on the business aspect of things. A good reputation helps a lot, trading with people helps a lot, starting with smaller runs and increasing them with every issue helps a lot. That might be a way to put mid-sized zines back on the map. The decline of well-organized independent press distribution definitely didn't help in that regard. I can only hope that those people doing good zines on a bigger scale have the will power to go on or inspire a younger generation to pick that up again.

**Ryan:** That's an interesting question because I was sort of a part of that whole era of zines. There are a number of factors that contributed to many mid-sized zines dropping off. Some grew larger and more professional. Others suffered trying to stay big, but dropped due to printing costs going up and a few well-known zine distributors biting the dust (cough, cough Desert Moon and Tower). As it stands I can only think of a couple punk zines in a mid-level size that are still going. In some ways I don't mind because I appreciate the few that are holding on and doing well. In the late nineties when personal computers became far more commonplace and newsprint was cheap there was an incredible glut of half-assed zines printing a couple thousand copies and sucking. So I'm actually happy to see them gone. I'd rather have a few really good mid-sized zines than 10,000 shitty attempts that went straight to rabbit cage lining.

**Bobby:** Once ad rates become an issue, which they probably are right now, then no. I can't see why a record label, or anything else in the realm of punk/hardcore, would want to toss money into something they know isn't going to be as profitable as say, their own website or those blinking ads on top of message boards. It just doesn't make sense. Mid-sized zines depend on the ad revenue almost as much as they depend on content. The average student/working class zine editor can't afford the costs of printing that many copies without ads. Even larger magazines are suffering: *MRR* is almost half the size it was five years ago.

**What is something only zines can provide to our community but perhaps people don't realize?**

**Ryan:** Hopefully good content. Hopefully a window into an interesting frame of thought, an incredible band someone may have never heard of until reading about them or new information on a subject you may not have thought of previously. I always really liked the zines where kids talked about their scene, the places they hung around at, the bands that represented their town, the adventures they would have there and the shows that happened there. It made me want to travel to these places and see it for myself then compare it to my town. I think the people who continue to do stuff like this are a valuable asset to their own scene because it's showing the rest of the world what you have and you ought to value that.

**Bobby:** Like I already mentioned above, you can't put a blog or webzine on a shelf or in a box to re-read and look back at later on. Sure, as long as there is someone fronting the bill to keep the content up on the internet it will be there but a physical copy of that content is going to stick around as long as the reader possesses it. It's also a whole hell of a lot more personal receiving a fanzine from the author, either in person or through the mail. It's not something you click on and can just as easily click off.

**JP:** This same nostalgia that I was writing about is something a lot of people likely don't realize as they don't know any better than gathering news from the internet. Next to this you can be more creative in design and layout compared to an interview on a website where you are restricted to the grid of a template. Moreover, how good a thing is it not to turn your computer on for once to hub down information? Read a zine the old-fashioned way while lying on the couch, in bed or when on the crapper.



## What are some of the major problems that have always existed with zines and how can they be fixed in this era of competition with the internet?

**Ryan:** Take good pictures and understand how you can make photocopies without the photos looking like ass! But honestly, it's mostly the speed at which information gets out. There's really no competing with the internet on that front and it's something zines will never be able to keep up with. I'll turn it around though and ask how can the internet keep up with a zine's character? Webzines often lack charm and typically just copy and paste news from other sources, often lacking originality. At least with print zines I often feel like I'm getting a better idea of who the person is that is writing it. It tends to be a little more personal and that goes a long way.

**JP:** The only remark I can make about this is that interviews in printed zines often are out-of-date. The only solution to avoid this problem is to make sure that you have 10 people working full time who are guaranteed to produce a superb quality-wise zine on a monthly basis with good interviews, the most up-to-date reviews and be able to write top-notch articles over and over again. Unfortunately, this is a utopian dream – unless you win a lottery – because with making a zine you will not make any profit. With a little bit of luck you will be able to break even, but more importantly, it takes such a long time to print a zine. You can read the latest news on the internet which makes your zine outdated before it's even for sale.

**Dominik:** I think the main problem with zines is distribution. A zine is expensive to ship compared to its material value. You can sell a 7" for 4€ or \$5 but how many people will see the need to pay 4€ for a zine because you had 5 copies shipped from overseas? Many smaller distributors won't carry zines because they can't sell them while many bigger distributors won't either because there's no real money made with a zine. For myself this leads to the conclusion that I'll cut costs wherever possible so I can sell the zines quite cheap in bulk and single orders. I don't see the internet as competition. It's more the complementary part of doing a zine. You need it to spread the word. You need it these days to make people from all over the world aware that a zine has come out. So it's more about embracing the useful parts of the internet by putting sold-out issues online, posting a distro list, order info, etc.

**Bobby:** I honestly feel that the internet isn't a threat to a decent, well thought out and original zine. Volume wise, maybe; but that's about it. If something is worth reading, people are going to read it.

## In zine production, according to you, what is the most important part and deserves the most focus? On the other hand, what is the most overlooked or biggest mistake you often see made?

**Dominik:** I think the core essence of a good zine is that it has a dictator, an editor in chief. Someone has to have the focus. I rarely have read, or at least I can't recall, awesome zines which were done by a big group of people. Stop! *Re/Fuse* is a counter-example of this. But still a well-done zine of a 1-2 person operation has usually a different vibe. I try to do a zine that I'd like to read myself, actually that's my main motivation because once I feel at home with something I am 100% into it. The first is a basic thing, but the most important part if you do a zine with interviews is to make sure you ask about things you are interested in, not what you think should be in an interview to make it 'hardcore' or whatever. Do some research beforehand, read a bunch of zines with interviews of the person you want to talk to and then ask everything you don't feel has been covered. The obvious mistake is always asking the same questions. No matter how interested you are in how the tour went, if you can read that in 15 other zines then you should give such a question a little bit of twist. Try to see it from a different angle because that's what makes interviews interesting. No one wants to read boring interviews, because they can be found for free on the internet. If you don't know what I mean then get yourself a copy of *The Antimatter Anthology* and try to figure out why these interviews still have relevance. A lot of my answers talk about the way zines can be sold so this may suck for one or two people because they think doing a zine needs to stay within a circle. Trying to reach the hardcore scene should be a motivation. Usually small print run zines are just as great or even greater than bigger zines. So as Vogel would say, "Step up to get your rep up," get it done, take the risk, fuck your fear. It doesn't help if the 100 zines you did end up in your friend's closets and will be trashed in the bins on their second move. Your zine needs to get out. Zines are here to be read.

**Bobby:** The zines that are remembered are the ones with personality so I'd have to say that the people creating it deserve the most focus. Fuck the bands, fuck the 'scene' and fuck reviews. It's the people involved and their opinions/slant/questions/attitude that make the zine. If you're going to make an effort to create something, please have a little bit of background (and a whole hell of a lot of respect) on the subject.

**Ryan:** The most important part is putting forth what you feel is important! If you think root beer is the most profound invention of mankind (and I remember a hardcore zine that did actually devote a considerable amount of content to root beer each issue) then goddamnit, write about root beer to your heart's content! I loved *Change* zine but I never got all the NBA love in it, it didn't matter. That guy could put together a hell of a zine, if I could find any older back issues I most certainly would pay handsomely for them. The dude loved basketball and punk rock, even though I'm not much into sports he wrote about it so well that I actually considered following the NBA for a while and working on my game. The layout wasn't even that appealing, it was just a great zine! So write about what you love, not just filler for the sake of filling a few pages. The most overlooked aspect of zines is the damn spelling. Not a zine exists with perfect grammar (well, except for maybe *Answer Me!*) and we're all guilty of shitty spelling. At least it's a cut above typical text message/internet grammar, but I digress. Often overlooked, on a more serious side, is how people looking to do zines seem to immediately focus on the more professional details. I've been hit up a million times by potential zinesters who first and foremost want to know how they can get money for ads. Who the fuck cares about that? Just start with what you want to do with your zine! Figure the lame shit out later! Start with the passion. Even if no one helps you out financially, if you care enough about why you're doing this you'll find a way to get it out to people regardless of cost.

**JP:** Fanzines are a communication tool that makes it obvious that interviews, pictures and articles should get the main focus. Out of my own experience with *Value Of Strength*, we always drove a hard bargain with the people we interviewed to dig more into their personal lives and not just focus on music. People often have way more to tell than stories about their last record or most recent tours. We have always tried to give the interview a personal angle so the person you are interviewing has the idea that you're showing sincere interest in him or her and not want to just restrict the discussion to music. Next to this, I enjoy talking about actual news issues. Then, what people in general overlook is the amount of work you have to invest in the release of a fanzine. It sounds so easy to interview a band, write a column, to approach other people for a contribution and write for ads to record labels so that you don't have to cover all expenses out of your own pocket. Back in the days when there was no internet it sometimes took months before you were able to finish a good interview. Sometimes you'd have to send questions and answers back and forth several times by air mail (and rub on stamps with glue having them send it back to so that you could reuse them) to get a reasonable result. Nowadays all of this is so much easier because of the digital highway. Another benefit of the internet is that you don't have to re-type the entire interview yourself. And in case you decide to do a face-to-face interview and record it than it's even a lot more to work out to get the job done. Making mistakes is human, so everybody makes mistakes. A mistake that I made over and over again is that the release of every issue cost me a lot of money because – for PC reasons – I wanted to keep the issue's sales price as low as possible. So when I had to send out zines by air mail it always cost me handfuls of money and always at a loss. What I find disturbing with regularity is that people who do a zine don't properly use space in their lay out. Or there is a lot of white space around the pages, the column width is way too big or the typeface used is too large. All of these are easy and simple ways to work at reducing costs. Besides, this is a way to separate the wheat from the chaff with zines that are put together in a program like Word or zines that are laid out with InDesign or Quark. ■



**hardcore magazine**  
Thanks to everyone for being a part of this!









## reading material

**Art Direction and Editorial Design** by Yolanda Zappaterra. This is an essential book that I only discovered a few months ago and wish I'd known about the day it was released. This covers pretty much everything you need to know about magazine and newspaper production. While you might not think that you need to know all this stuff for a simple zine it's really interesting and informative. All of the information can somehow be adjusted to what you are doing no matter if it's a cut and paste zine or a fully digital workflow.

**Visual Quickstart Guides.** These are some great guides to your programs but you can likely pick up all this information online. The great thing about these books are the illustrations and how easily everything is described.

**The Globe And Mail Style Book.** This is a great book that answers all sorts of little questions about language usage from Canada's premier newspaper. One thing this zine – and many others – could have used from the start is a style guide; developing a language style from the beginning would have been best. Nobody seems to be set on a specific style for many terms (ie: metalcore, metal-core or metal core, which one should be used?) that are unique to this music but have no "correct" or common way of utilization.

## advice

take it or leave it

Though some of this will seem fairly obvious I have still been contacted or had discussions about all these subjects. Take the advice as you will because these are by no means rules.

## people

**Proof readers.** One of the most overlooked parts of zine is the language aspect. Spelling, grammar, punctuation and sentence structure do not have enough attention paid to them. Get some friends who are good with language for this.

**Image editors.** If you can edit your own images then do it but if you can't then find a friend who's good with Photoshop.

**Consultants/idea people/feedback.** Obviously this is your project and you should stick with your vision for the final product but it's always nice to have people you can bounce ideas off of. There are so many little things that people will catch for you or make good suggestions that would have never crossed your mind. Find some people you can trust who will give you honest answers. Also remember that a lot of people will talk really big at the start about how they are going to do all sorts of things to help you, most of the time these people will not produce. Remember that you have only yourself to count on and over time the people who can be relied on will start to present themselves.

## commercial printers

Once you have an idea of what you want the final project to be, get as many quotes as possible. When making initial contact with a printing house it's best to bring samples of past projects and also sample magazines you envision your final product will look like. This is something they usually ask about and by doing this it will help the printer get an idea of what you want. If the customer service is poor then find a new place because communication will only become a bigger problem in the future. A big thing is that you should ask as many questions as possible; sometimes even if you're pretty sure you know the answer, just so everything is clear. Also, be open to ideas the printer suggests because they likely know their business better than you and usually have some cool ideas.

## reviews

Do what you like with these. At *Both Ends* reviews everything unless it is religious, racist, homophobic or something else that is closed-minded. If you are sent stuff that you don't review simply because you don't like it then that's your call but it's disappointing to those who send that material. Keep in mind that it's both unfair to the labels that send releases and a poor mark on you if you'd rather ignore a release than give your real opinion on it. What I hate in reviews sections are people who obviously can't say what they think, pander to labels for ads or don't want to give a review that might be unpopular. A lot of people are involved in terrible projects; that's a reality and it's the reviewer's job to be honest about this.

## shipping

Be aware of zine weight and how it relates to postage. This issue has had to go through some major revisions in order to fit under certain weight and size restrictions. A printer should be able to give you weight and spine thickness estimates so that prior to printing you can do some research on how much the zine will cost to ship. The number of pages in this issue was chosen very precisely so that with the rest of the package and shipping materials it just barely fits under a certain weight limit. Watch the weight and thickness because you could save incredible amounts on postage.

## final thoughts

I wish you the best of luck with your project. Just remember that the more time you put into this the happier you will be with your final product. There are so many easy ways to do things but those often leave you with something disposable and unsatisfying in the end, be sure to go that extra mile. The process is really simple once you get through it a couple times so don't let the advice or instructions in this article overwhelm you. Remember that the most important part is having fun. Thanks for reading.

## inspiration

Do your best to take inspiration from as many sources as possible and work it into the magazine; incorporate all parts of your world into the project. This will make it unique and more personal. It's tough to make something exceptional if you just copy what has been done in the past without a new twist. This isn't to say that *At Both Ends* is incredibly original but every effort is made to approach many subjects from a slightly different angle.

## ads and distribution

This is really a matter of trust and that trust is built as relationships grow. Don't expect to have ads or great distribution at first. You're going to need to release at least one solid issue before people will take you seriously and want to work with you. Network as much as possible and everything will fall into place from there. Also, I have no idea what you should charge for ads so please don't ask, advertising should not be an initial priority.

## interviews

If you can find the answer to your question on the internet or in another interview then don't ask it. When conducting interviews my goal is to gain knowledge about this person and their project, if I can't learn something new or can find the answers elsewhere then why even ask the questions or do the interview? I've seen an incredible number of zines and interviews that offer nothing new. Don't be a part of this.



# AT 30TH-ENDS

## hardcore magazine

live endeavour if you wish to create something of quality. Please remember that this guide is only based on my experience, there are plenty of other ways to produce something similar to this. The best suggestion I can give is to ask as many questions as possible in all situations in order to gain as much knowledge as you can to then make your own decisions.

This section of the article deals with specifics concerning the production of *At Both Ends*. Often I am quizzed about the many technical aspects of the magazine so hopefully this will aid in answering questions concerning the actual construction of an issue. Producing a magazine is not difficult once a few basics are understood; the main requirement is time as this is a labour inten-

## design software

**QuarkXpress.** This is the main tool for layout and design of the magazine. Text and images are imported here and pages can then be built. Another similar program is Adobe InDesign but I am not very familiar with it. I started to learn on Quark so I stuck with it but now InDesign has become the dominant program for layout in the design world.

**Adobe Photoshop.** This is probably the most well known of all graphic editing programs though it is often misused. The program is designed for manipulation of bitmap/raster images but not for text in a print environment.

Bitmap/raster images – such as photographs – are made of pixels and have continuous tones but cannot be scaled to an arbitrary resolution without the pixels becoming visible and the image becoming what is known as “pixelated”, therefore undesirable.

**Adobe Illustrator.** This is a vector graphic based program, unlike Photoshop, can create images that can be enlarged indefinitely. This is a result of images created as lines and shapes through mathematical formulae – rather than a set series of pixels – which will adjust and compensate to any change in dimensions. Logos, smaller amounts of text, line art and abstract graphics are what I use this program for. It was difficult to use at first but now that I understand it more, I enjoy using it. Note that bitmap images can be opened or pasted into Illustrator but that does not convert them to vector images. Also, with this issue I have been experimenting with some layouts in Illustrator and then transferring them to Quark.

**GF Print Pro (Photoshop plug-in).** This is a genius plug-in that can actually enlarge bitmap images without a loss of resolution. It won't solve your problems for screen resolution images that you want to turn into full-page, print quality photos but it can add an extra inch or so to mid sized photos that need to be a little bit larger.

## accessories

**Digital camera.** Of course you don't need a digital camera but it's so much faster and easier to keep as much as possible of your workflow digital. Film and dark-rooms or photo developing cost time and money. Being able to just plug your camera into a computer then instantly adjust your images makes everything easier. If you have a SLR then your photos will turn out better than with a point-and-shoot once you get a grasp of the fundamentals but, as I said, any camera will work. I shoot in JPEG mode because I don't have a program to manipulate RAW images, something I really should have bought a while ago. Shooting in RAW (think of this as a digital negative) allows you to process the photo on your computer rather than have your camera do it for you; this allows for great control over exposure, white balance and other important photographic elements. I could have saved many good photos from being too dark or too light had I been shooting in RAW. You can buy a ton of accessories for a digital camera but the main one should be a flash.

**Ruler.** It's always nice to measure things or get an idea of what the size looks like in reality instead of just on your screen.

**Tape recorder.** For phone interviews you will need one that comes with a mic input so the conversation can be recorded.

**Phone recorder.** To transfer your phone interviews to tape. Be aware not all phone recorders work with portable phones, also I have never seen a recorder that works with cell phones so a landline may be required.

**A palm size voice recorder.** For in-person interviews.

**Batteries.** Always have at least one extra set for everything that requires them.

## other software

**Microsoft Word.** Most people are familiar with this and it's where all the typing for this magazine is done. The spell check is excellent and it's much easier to use than just typing everything out in QuarkXpress.

**Microsoft Excel.** This spreadsheet program isn't used in the layout of the magazine but instead for keeping everything organized. Multiple spreadsheets are run every issue for budgets, ads received/paid, timetables, schedules, distribution/shipping information and much more. Anything that has to do with numbers or lists fits into a spreadsheet in some way.

**Adobe Acrobat.** Not to be confused with the free Adobe Acrobat Reader, Adobe Acrobat actually creates PDF (Portable Document Format) files.

Acrobat collects your layout by creating one file that is easy to view, transfer off your computer and is simple for the printing company to use. While you can send files directly to a printer in Quark, Indesign, Photoshop or Illustrator, some people would rather have a PDF as it is easy to use, particularly if the file has to cross platforms from Mac to PC to Linux as that may cause some issues. It is recommended to always use the “press quality” setting in Acrobat as that will result in the best quality printing. With this issue (#9/#10) the printer preferred to receive native Quark files with all images and fonts collected. This is a first for *At Both Ends* but may prove to be the superior method as it does allow the layout to be edited and adjusted in the prepress stage at the printer.

**Stuffit.** This is the final program used before the magazine is sent to the printer. It is a file compression program used to make large files easier and faster to transfer. Though this doesn't affect the layout in any way and it's not something that has any real bearing on the final product, it reduces the size of the file which allows for easier transfer.

**Fetch.** This is an FTP (File Transfer Protocol) program used for transferring large files that is as simple as moving a file from one folder to another. When I send the final layout off to the printer, this is the program I use as it will directly load a file to their website. It can also be used in other website applications but file transfer to printers is the only reason I use it. By using Fetch I avoid the need to burn a DVD or mail it or hand it over directly to the printer.

## computer related

**Apple i8 Dual G5.** It doesn't really matter if you use a Mac or PC. My family had a Mac at home when I was young so that's what I learned on. PCs I've always found very frustrating. Many people in the print design world only use Macs because they were way ahead of PCs in design capabilities when computers started to become more common in the eighties.

**Scanner.** This is pretty obvious. Even though I do my best to keep everything digital there are always a few tidbits that need to be scanned in.

**Laser printer.** Also obvious that you'd need a printer but I have two reasons for specifying a laser printer. The first is that it can print more accurate proofs than inkjets if you need to check something and the second reason is cost. Over a period of time laser printers will pay for themselves when you look at the price of toner versus ink cartridges and the mileage you get out of each.



## at both ends #7

### Production notes:

For this issue the magazine was moved to a new printer which proved to be a good choice. There is not an incredible amount of new information production-wise at this point as producing the magazine came down to refining my knowledge of the programs and experimenting with new techniques. This is not to say that this issue has not improved in both content and design, which it definitely has. With time better comprehension of the general process developed, this is reflected in one's understanding of the whole as opposed to always dealing with new knowledge in as yet uncharted territory; small refinements come into play more often than giant steps. If you have any past issues of the magazine, observe the page counts. Outer covers included, all issues have a count that is divisible by 8. This is because it is most economical to print on a large sheet of paper then folding and trimming that sheet prior to binding. A "signature" is a set number of pages – usually 8 or 16 but 4 and 32 can also be found – that a magazine printer prints prior to binding the booklet. Therefore, the number of pages in a magazine will increase in multiples of the signature (16 pages, 32 pages, 48 pages...) which needs to be taken into account during layout and initial quote gathering. It is possible to print a magazine with an arbitrary number of pages but it would be cost prohibitive.

### Personal notes:

After two tours with Bane and one with Of Faith And Fire I came home and really dove into zine production. I am fairly happy with this issue and it represents a big step up from #6 in a lot of small ways that might not be very visible in the end product. I am glad that a Shellac interview was included as they are one of my favourite bands. I really wish I had more opportunities to interview bands outside of the hardcore genre but I find I often enjoy them more musically than intellectually. Many of the non-hardcore bands I would want to interview don't travel to Vancouver, I have been on tour when they play here or my requests for interviews were ignored. People within the hardcore world – for the most part – are incredibly accessible so arranging interviews with hardcore bands is significantly easier than with artists from other genres. Perhaps this is why so many of the great zines come from either the north-eastern US or western Europe as so many bands tour through there all the time and there is so much opportunity – as a result of a higher population – to have access to resources that can provide for better and more diverse content as there is so much to choose from.

**Paper type: 50# book stock / Printing method: cold web press**  
**Number of pages: 88 / Print Date: November 2005**  
**Binding: saddle stitch / Print run: 1500**

**Paper type: 50# book stock / Printing method: cold web press**  
**Number of pages: 96 / Print Date: May 2006**  
**Binding: saddle stitch / Print run: 1600**

### Production notes:

This issue was released in conjunction with the weekend of the final Champion show; therefore, a hard deadline was set which was a first for the magazine. Then, shortly after that, a tour with Bane commenced so distribution time was much more limited than in the past. This is not to say that the magazine was rushed in anyway but the publication schedule was influenced by an outside force for the first time. Strangely, on page 67 the white backing of a text box disappeared in an article rendering the text unreadable. In the past there would usually be one or two photos that would not set in the PDF and would need to be switched out for others prior to press time but never before had a box disappeared between the PDF and the printing press. After a good amount of investigation the printer had no explanation for this occurrence and it remains a complete mystery to all involved.

### Personal notes:

Again, like with issue #7, there is not an incredible amount of new information to provide as my knowledge is more in a refinement stage instead of growth in leaps and bounds. That is not to say that this and the previous issue are as good as the magazine can get but it's more a case of learning the intricacies of the process and not the process itself. The majority of the Photoshop duties were handed over to a friend so that is why the photos look much better than in past issues. My abilities have improved a lot and I did image correct a number of photos in this issue but some things are better left to people who actually have the skills. I am finding though that with new abilities program-wise my layouts are taking longer. As new doors open, the more I gain an understanding of how to actually design the magazine. Instead of just dropping boxes in places with text and images I'm now trying new experiments that I'd never really considered before.

## at both ends #8

**Paper type: 70# text with 100# cover/Printing method: sheet fed offset**  
**Number of pages: 144 + covers / Print Date: October 2009**  
**Binding: perfect bind with PUR / Print run: 3300**

### Personal notes:

Though this is not ideally what was pictured I'm sure I will be fairly happy with the final product once it's off to the press in about two weeks. As much as I am glad to finally have this project completed and out of the way, I sometimes wish I had more to work on. I'm really enjoying doing the work on the layout of certain articles. It should be noted that Pete Chilton of Bane and Silent Drive has image edited almost all of the photos and done some of the layouts. His skills are far superior to mine so it's nice to have someone who knows what they are doing! What's funny is as I get closer to the finished product, the less happy I am with it. Earlier on I had envisioned something really spectacular but now I know I will only ever be fairly satisfied with the outcome. This is not a result of anyone else but just that the more I work on this issue the closer it comes to being what I want it to be. Once a portion of the magazine reaches that stage, I have new ideas and would like to redo it making even more improvements. In talking with my roommate I said I will probably only ever be 75% happy with this issue. I don't know if I ever could reach a 100% or even 90% level of satisfaction with my work, this is both good and bad but I seem to apply it to almost everything else in my life as well.

### Production notes:

An attempt to release issue #9 in the fall of 2006 was made but could not be completed due to touring commitments so it was decided to put off the release of the next magazine until a time when travel and production/distribution would not interfere with one another. This issue is sadly coming out over three years after the release of issue #8. It was decided that the content of issues 9 and 10 would be combined to create a final, double issue so the desire to "go out with a bang" is what you see here. To produce the best possible issue an incredible number of printing quotes were gathered and at one point the possibility of printing in China was very real. Due to time restrictions and worries about control, this was not possible. There are a lot of firsts with this issue: color covers, a new method of printing, new binding, coated paper, a heavier cover stock and a bunch more. The coated paper was not part of the original plan but it was found to be less expensive than most uncoated stocks as it contains less wood pulp and instead has a clay coating. Originally this issue was envisioned to contain in the range of 200 pages but shipping problems due to weight and thickness made that prohibitive. As a result of the reduced page count graphics were changed and text was forced to be smaller in order to conform to the new maximum page number.



## at both ends #4

**Paper type:** newsprint / **Printing method:** newspress  
**Number of pages:** 48 / **Print Date:** July 2004  
**Binding:** hot melt adhesive / **Print run:** 1000

### Production notes:

With two issues being printed within two months of one another this is as frequent as *At Both Ends* would ever be published. One of the goals from the start was to produce a zine that was as current as possible, for one year it was printed almost quarterly and that was a pretty major feat. From a production sense there is very little difference between this and issue #3 as both were compiled fairly close to each other, although in some instances it is noticeable that a slightly better understanding of design is developing. This is also the last issue Jason Kolins would have a part as co-editor. From the start his duties were more in the area of distribution and advertising sales as he had a number of contacts from his time spent as the front man of Burden. It's through him many of the distributors and other contacts were initially established — especially in Europe — so his contributions, though not often seen in the pages of the magazine, remain invaluable to this day.

### Personal notes:

Around this time I started to realize I didn't want to have a cut and paste feel or look to the layout. I don't think I ever really wanted it because the style often feels messy. Now, being completely digital, the design was starting to move away from that style as I began to understand my programs a little more. Additionally, certain things related to content and layout were included as I thought people wanted or expected that in a zine. The more time I spent on layout and production I realized this wasn't the way I wanted to do things so I began to move towards whatever I liked best. It should be noted that copies stored at the infamous D Street house in Bellingham were ruined as a result of one of the many plumbing-related incidents that occurred. In the end, a hundred or so copies were destroyed when a pipe broke and deposited a couple inches of "doo-doo water" (as it has been called) on the basement floor.

## at both ends #5

**Paper type:** 50# book stock / **Printing method:** cold web press  
**Number of pages:** 72 / **Print Date:** November 2004  
**Binding:** saddle stitch / **Print run:** 1000

### Personal notes:

This issue came out when I began university and balancing the two became overwhelming, to say the least. It would be tough to go to class all day, come home to twenty or so important zine emails, work on the layout and then try to study. This ended up being a complete disaster for my school life. Also, looking back, I feel I was pushed around by the printer as they took advantage of my lack of knowledge and general inexperience with their industry. I do feel that this issue was a step up as far as my limited design abilities. There are little things here and there that people will likely not see but represent a better understanding of my still-new software. About the software; I actually saved an incredible amount of money through buying the educational versions through my school instead of buying them in a store. One thing to keep in mind is that if you do acquire design programs through an educational institution you should be aware of what "educational version" you end up with. There are many cheap "educational versions" of popular programs but they are for practice only with certain features built in that cannot be used in industry settings, be aware of this when buying.

This is the first issue that is not on newsprint but instead uses cold web press. Though the two printing methods are similar one will notice that web press is of superior quality in all aspects; the inking is much cleaner and does not rub off the paper as easily, the photos are reproduced more accurately, the trimming is more precise, the paper is of heavier stock and it's all around a better product. If you have an example of both printing methods side by side for comparison than it's fairly easy to notice the difference. The magazine, at 72 pages, would never have been able to be bound properly at the newspaper company so a new printer needed to be found. The place that did end up printing both issues #5 and #6 was chosen based solely on price. It was a strange operation; the company didn't have working email addresses or a website so files via FTP were not an option. Often the plant would shut down before their posted close time so phone communication could be difficult. As well they did something to the images as all the halftones in the magazine have bars going through them but the company refused to accept responsibility for this saying the fault was not on their end.

### Production notes:

**Paper type:** 50# book stock / **Printing method:** cold web press  
**Number of pages:** 120 / **Print Date:** May 2005  
**Binding:** saddle stitch / **Print run:** 1200

### Personal notes:

After this issue was released I started to tour with Bane, this threw a kink in production at (semi) regular intervals. It became obvious that as the zine grew, each issue contained more pages and my time at home was shrinking. Four issues in a year would not happen again without major changes. People began to suggest that I should attempt to take the zine, or magazine at this point, to a higher level. While this was tempting the lack of control, outsourcing of work and general amount of filler content or coverage in exchange for advertising is not something that appealed to me in any way. *At Both Ends* is something I wanted to take to as big a point as possible without having to sacrifice the content I enjoy while retaining some level of integrity.

## at both ends #6



# THE SCENE

## hardcore magazine

### a bond still strong #2

Production notes:

In order for the photographs to reproduce more accurately the newspaper agreed to print the images on their laser printer with the correct line screen. The text was then printed at a regular copy shop and the two were combined in similar fashion to the layout of the initial issue. From looking at issues #1 through #4, it's obvious that not much time was paid by the newspaper to being exact in regards to the printing, trimming and binding of the booklet. Newsprint is designed for high-volume and low-cost so a 1000 quantity print run is not what the machines or process is designed for. The main benefit is the incredibly low cost that newsprint provides (in relation to other printing methods) but there is a sacrifice made in the appearance of the final product. There is a noticeable difference in the whiteness of the papers between the first and second issue, the cost difference was minimal at the time so it was decided to use the slightly whiter, brighter stock. 56 pages proved to be too many to bind properly with the hot adhesive/pressure process the newspaper uses so all future issues were limited by the company to a maximum of 48 pages. Therefore, with plans for the zine to grow, a new printer with a new method of binding had to be found at some point within the year. With issues #3 and #4 already on the drawing board and each expected to fall into the 40 to 48-page range I chose to stay with the newspaper for two more releases and find a new printer in the fall.

Paper type: newsprint / Printing method: newspress  
Number of pages: 56 / Print Date: March 2004  
Binding: hot melt adhesive / Print run: 1000

Personal notes:

This issue was a big step up because through a process of trial and error (mostly errors) I was starting to understand more about producing a magazine. It was released much later than I would have liked as I had started to tour with Mononen and, at the time, my living situation was less than stable for nearly a year. I finally found time to complete this issue while I was house sitting for my mom and didn't have much else to do. It was really hard to be taken seriously by anybody early on and, in fact, for much of the time I've produced this magazine. In part, I feel, because *At Both Ends* is based out of Canada. From the start - in almost all aspects of the magazine - I've encountered skeptical or pessimistic views in relation to this project being Canadian-based. It has felt that, at times, I've had to go an extra mile to overcome certain aversions that people have towards the magazine as a result of where it is located. This is not to say that what was being produced from the beginning was anything incredible (far from it) but the words and tone when dealing with some people showed how, by not being an American, it would be an uphill battle at times. On the other hand, this is the issue that made me feel like something was being accomplished as I sold ads to bigger labels and CDs were being sent for review. I've always felt that Tre from Deathwish was a big part of this. He put the zine on their promo list and that opened me up to some PR people and other labels. Thanks for your confidence Tre!

### at both ends #3

Personal notes:

This is the beginning of my terrible use of Photoshop. I could never quite grasp the art of the program so the images would always look washed out. Finally a few friends gave me some tips and my images started to look better in issues #7 and #8. Photoshop is just something I couldn't get a handle on and still find difficult to use. I'm still asked every once in a while about the name change from *A Bond Still Strong* to *At Both Ends*. Never being fully proud of the old name, with the switch in workflows from analog to digital and a move of address to the city of Vancouver as the roommate of "Little" Mike Witherspoon it seemed as if there was a time to change the name then this would be it. Content wise, I really wish the style of band retrospectives that began this issue with Underflow was part of the magazine from the start as I don't feel Strain was ever given the proper article that band deserved. Also, I still really like the Terror layout, it's fairly simple but very effective; most of what I like is probably Christie Good's photos as those are always excellent.

Paper type: newsprint / Printing method: newspress  
Number of pages: 48 / Print Date: May 2004  
Binding: hot melt adhesive / Print run: 1000+

Production notes:

This was the first issue to be laid out on a computer using the QuarkXpress program and also the first issue under the title *At Both Ends*. Once a basic understanding of the new production-related computer programs was established the move to an electronic-based layout made all aspects of production easier. Corrections, adjustments and organization all became much simpler with a digital workflow and production became a great deal smoother. This also made the printing less labourous for the newspaper company as a PDF of the final magazine could be submitted online so receiving and dealing with the project on their end was made easier. As far as the actual number of copies printed, it is unknown. The newspaper had a roll of paper that was spent enough a new project could not be printed from it so the decision was made to run out the roll on this job. One estimate had in the range of 1300 copies printed but there likely could have been many more.



# a brief history 2003-2009

Over the past few years I've received a good number of emails from fellow and aspiring zinesters concerning the production and content of *At Both Ends*. In an effort to (hopefully) answer as many questions as possible this article was created. A similar article was included with issue #6 so consider this to be an updated and expanded version. The first section of the article is an overview of all issues printed while the other concerns magazine production. There are two goals with this article; the first is to educate by giving the best possible road map to magazine production as I know it and the second is to inspire new zines or magazines. Originally, the inclusion of a small glossary was planned but space is limited. If there are terms you are unfamiliar with then the best resource to answer your questions is the internet.

## a bond still strong #1

### Production notes:

One of the first steps taken after the decision to start the zine was to meet with printers and choose which one would produce the first issue. This was an important step and one that was necessary early on in the process as they can provide information in regards to what is the best way for content to be arranged and delivered to ensure as smooth a process as possible. After meetings with commercial printers proved to be unfruitful a local newspaper was contacted as it produces a TV listing booklet roughly the dimensions of a full-size magazine. The newspaper provided special cardstock sheets with grids for layout organization. Page backgrounds were cut to the proper page size, content attached to those and at the time of printing the completed pages were ordered and mounted to the special grid sheets. To secure the content to the backgrounds double-sided tape was recommended as opposed to glue as the tape won't wrinkle paper as paste will. The images and text were printed at a local copy shop on a laser printer. The newspaper used an 8.5 line screen to reproduce photographs accurately but the copy shop reduced the cost per copy. This was one of the first major lessons: the majority of the printing cost goes to the setup fee; the quantity isn't as significant in the final bill when printing in low quantities such as this. Turnaround time was excellent at the newspaper as the completed magazine could be submitted the day prior to the TV schedule printing and be returned by lunch the next day. Most other printers usually have a production time that falls between one and three weeks for something of this nature.

### Personal notes:

To begin with, other than having the desire to produce a hardcore zine, I had no idea what I was doing. The idea for the zine was born when I was talking to my friend Jason about how there weren't many zines coming out and, especially, how the Northwest didn't have one. Two weeks after that conversation I gave him a phone call and said we shouldn't just talk about it, we should do it. With no one to really assist me and without an editorial or graphic design background it was at times difficult and intimidating discussing what I wanted with printing plants. To solve the problem of conveying my vision for a final product I showed copies of *Cut The Tension* to printers in order for them to understand my goal. Some of the printers were receptive to the idea but the costs were prohibitively high while one, Kamloops Commercial Press, told me to "come back when I was serious." The thought had crossed my mind of sending them a copy of this issue of *At Both Ends* to show how "serious" I was until I recently discovered they went out of business; it looks like I got the last laugh. The staff of the local newspaper was enthusiastic about the project and did their best to assist. Without any prior print experience this was a big challenge for me both in the production of the physical magazine but also in communicating my ideas to the printer without understanding much of the industry, how it operates or even much of the language used. Looking back, I was a too focused on the release of the first issue which had an effect on the content. This enthusiasm is something I think a lot of first-time zinesters get caught in and – as a result – usually the initial issue of many zines is often a little weak if they have no previous experience. I do remember a few articles I chose to run in order to fill pages and because people had committed some time to the project. This led to more selectivity with regards to content in following issues, it is an ongoing process for me which I have yet to master.

Paper type: newsprint / Printing method: newspress  
Number of pages: 40 / Print Date: May 2003  
Binding: hot melt adhesive / Print run: 1000



## The Secret Weapon

Generally speaking, for the entire recording, we did two tracks of rhythm guitar. Here and there we would do an extra track like say in a chorus or if we wanted a part to stand out. However, each, separate rhythm track was played through two different heads and cabs simultaneously. For one of the tracks we used a Marshall JCM 800 and a Marshall JMP. For the other rhythm track we used an Ampex V4 in addition to my secret guitar head, which I will not be revealing. I've mentioned the secret head elsewhere so if you're really interested you could figure it out through some detective work. It's a guitar head that for whatever reason seems to have slipped through the cracks and I've never seen anyone in a hardcore band play one other than the one I have. It used to belong to Graeme Honeyman when he played in the band Septemember, so there's a little Vancouver hardcore history for you. I don't think it's regarded as a top-level amp in any circles but it turns out that it's a kick ass amp so I'm not sure why it's not held in higher regard. As far as high-gain tube heads it sounds great. For whatever reason the 5150 is popular and it's great for what it does but it turns out there are a number of other amps that produce a similar sound but for some reason they are not widely known. That's what I like about this, it's something you don't hear every day. It doesn't have the most unique sound but at least it's not a sound that you've heard on every single hard-core record. Plus, if you do find one then you can probably get it for about \$200 which is why I'm not going to tell anyone about it because I don't want to drive the prices up! Ha ha. It's a tube head and the only other time I've ever seen it used is by Smokestack in his band from Vancouver about seven or eight years ago, maybe even longer now. When I started becoming interested in collecting guitar amps and gaining an interest in tube heads I remembered that Smokestack played this amp but I didn't know what it was called or anything about it. I was curious so I asked him and, sure enough, he still had it in his parents' garage in North Vancouver. I buggered him about it until he drove out there and got it. The thing was absolutely filthy and covered in cobwebs but we cleaned it off, plugged it in and it still works.

## The Future

There are no immediate plans to play live but I wouldn't rule it out in the future. I'd like to keep this project going as long as possible and can envision it going for years and years, maybe even 10 years or more. Who knows? I fully intend to create more records under the name of Devotion hopefully collaborating with more people so it seems likely that at some point in the future a live band will exist. I've talked about this with Aaron and he's been really supportive of me both singing and playing guitar but I think he grossly overestimates my ability to do two things at once. If we were to play these songs live I would just have to do one or the other. If we were to play these songs live I'd obviously be singing but I'm also not opposed to collaborating with other vocalists in the future. I like the idea of working with different people and making different records that don't necessarily sound the same but continue some common thread so having different vocalists is not out of the question.

## New Toys and Techniques

Using a phaser is something we started doing on the *Histoires* record with Go It Alone. We used it in a couple places and it was the first time we dabbled with that. It's become one of my favourite effects to use on recordings, as a result it's all over this record. The guitar solo part of *My Dessert* is the first area on the record where we got creative with tracking the guitar. It's actually six guitar tracks playing in that part. There are two rhythm tracks that have been going throughout the entire song and then four additional lead tracks. Two of these lead tracks are playing in a fast swirling pattern that we ran through a phaser. The two tracks are phased at a slightly different pace so when you listen to this on headphones it sounds like these two guitars are swirling around your head at a different speed from each other. They occasionally match up and then quickly diverge again. We played both of those through a wah-wah pedal, something I'd never really experimented with much in the past. The final two tracks are on top of that swirling part so it may only sound like four tracks but there are actually six, it's just that two of them are doubled. The idea for this whole guitar part came from the guitar solo in *Black Hole Sun* by Soundgarden, which is obviously superior to this. Ha ha. During the bridge part of *The Only Way* with all the samples going on there's probably four or five different guitar parts going simultaneously. We used a phaser, a flanger, reverb and delay to give it a slightly spacey, trippy feel. We also did a bunch of panning parts where the guitar parts are moving from one speaker to another. *Bastard Son Of Affluence Blues* is a kind of funny song. After recording the drums and rhythm guitars when we were tracking it I does kind of have a cheese-rock vibe. He insisted it was going to be good. However, in the days following that we added two wah-wah guitar solos and a cowbell at which point Jesse might have been rethinking his statement. Graeme "Smokestack" Honeyman, who was kind enough to lend his services, plays the opening guitar solo and once again we used a wah-wah pedal on it. I don't think either of us had played with a wah-wah before; it's a rock n roll thing that has never applied to any of the bands we've previously played in. I rented one a couple weeks before recording and subjected my roommates to hours and hours of horrible wah-wah wanking as I tried to learn how to use it. From the beginning the song was intended to have a guitar solo and I thought it would be cool to have someone come in and do it because I'm not the most proficient player out there. Graeme ended up doing that one and there's another solo later in the song that I ended up doing so people can judge for themselves who's the real shredder.

I'd like to keep this project going as long as possible and can envision it going for years and years, maybe even 10 years or more.





**Initial Conception and Beginnings**

When I initially conceived the idea of doing a Devotion record I thought it was just going to be two or three songs so my plan was to play absolutely everything, including drums. The project just kept getting bigger and bigger and eventually snowballed into a whole album so by that point the idea of playing drums on it was just totally overwhelming. It's very difficult to practice drums without playing along to another musician, especially seeing as a lot of these songs are not totally straightforward. I ended up asking Aaron O'Neil to do it because he had just moved to Seattle so he was within striking distance of Vancouver, finally. He agreed so I demoted all the songs at home on Garage Band and sent them to him so he could listen. I traveled down to Seattle a couple times a month to practice. I had a couple parts where I knew how I wanted the drums to be arranged but Aaron is a far more talented drummer than I am so he knew what to do.

**Vocals**

I have a habit of writing beyond my ability and a perfect example of that is that I can't sing. Ha ha. I can't sing well but I ended up writing the music for *Needle Full of Liquid Pain* and thought how it would sound killer with actual singing rather than yelling. I toyed with the idea of getting someone else to come in and sing it but I couldn't really come up with anyone who would fit the part. I talked about it with Jesse and he thought it might be bizarre if there was a different vocalist for only one song. I think he had a good point so I ended up doing it myself. It could have been a lot worse but there's no doubt it could have been better. Ha ha. One of the ideas with this record is to try some new things so I'm glad I ended up doing this. I didn't have any vocal coaching for this though it probably wouldn't have hurt. I have plenty of experience yelling but as far as actual singing it's not something I've ever put a lot of effort into as far as vocal lessons or any serious woodshedding time. The fact of the matter is that I'm not a naturally gifted singer.

**Preparation**

I definitely had to practice for the recording, learn to use some new equipment and learn some new things technique-wise. As I've mentioned before I seem to write beyond my ability, which has been kind of typical for me but hasn't been a problem in the past. I've always played with people who are significantly better musicians so they were able to handle anything I wrote for them. With this record I had to step up to the plate and actually play the things I conceived. I don't think my lack of skill prevented me from achieving what I heard in my head. I think the talented guitar players out there will hear this and see that it's kind of the work of a novice but for me, personally, I'm pretty proud with how it turned out.

**Down to C**

The reason I had three Les Pauls was more a product of the fact that there were songs in different tunings rather than going for three unique sounds. If we had tried to do all the songs with one guitar we would have encountered all kinds of problems with intonation. In *Go It Alone* we'd always played in E standard except for our final recording where we tuned down a half step that gave a bit of a heavier sound. I wanted to experiment with that and see what things would sound like tuned all the way down to C. The thing that's really cool about playing in different tunings is that it almost forces you to be creative instead of relying on the same old fingering formations you've become accustomed to playing. You can't just fall back on old patterns that have become natural; you are forced to play the guitar in a new and unique way. There's three different tunings we used on this record. Most is played on a guitar tuned to C standard instead of the traditional E standard so it's tuned much lower than normal. There's one song that's played in D standard but the sixth guitar string has been dropped to C. There's another song that's in standard E tuning except for the sixth string that has been dropped all the way to C. So, as a result of this, I had to have three different guitars for the recording because I had to have each one set up and intonated to a specific tuning and also use an appropriate gauge of strings on each so that there weren't any intonation problems. *Fixated* is the song where the guitar is tuned to E standard but with the lowest string dropped all the way down to C. I ended up having to put an enormously thick gauge on the sixth string with this song while the rest of it was just a normal set of 10s. The cool thing with this song is that the tuning is so unusual that I couldn't use any of the typical chord formations that I'm accustomed to using in my years of playing guitar. Therefore, I was forced to use some different — and for me creative — chords.

With this record I had to step up to the plate and actually play the things I conceived.





# DEVOTION

Devotion is the new musical project for Mark Palm, singer of the now-defunct Go It Alone. The band consists of him only on all instruments except for drums, which are handled by Aaron O'Neil of On. Though no shows have been played a recording is set for release this fall on Rivalry. For more Devotion related information please visit [legitimatedevotion.com](http://legitimatedevotion.com).

## A Continuation

Generally, with all the GIA stuff that we did, I was never completely happy with it after the records were made. I think they all have their place but it wasn't until the very end of the band that I started to be more content with the songs we were producing. The last stuff we recorded is by far my favourite and I felt like I was finally writing the songs that had been in my head for a long time. With Devotion it's a continuation of what we were doing at the end of GIA's career, if that's what you want to call it. Devotion is an opportunity to continue experimenting and writing songs that are beyond the traditional hardcore formula. On the final GIA recordings we experimented with a number of slower songs and I really enjoyed that because it was a liberating experience, musically, to step away from the fast hardcore formula that we had for a long time. *My Desert* and *Deep Sleep* from the Devotion record were written roughly at the same time as I was finishing up the writing for the final Go It Alone recordings. Both of these songs and the other two that were on the GIA final 7" – *Histories* and *Beacon* – could have gone either way; they could have been either GIA or Devotion songs. I think if you listen to all four of those songs you can tell there's a common thread and that they wouldn't sound out of place on the same record. Devotion is definitely a continuation in a lot of ways, at least a continuation of what I was starting to tap into with the last GIA songs. Whether or not people are familiar with GIA isn't of any great importance but songwriting-wise it definitely is a continuation.

## Influences and Outcomes

When I was growing up I always had a very anti-metal stance which is kind of silly but that's how I was. I definitely came from a punk background and then into hardcore but I took metal with a grain of salt because it seemed very, very cheesy. It wasn't until quite recently that I gave metal another chance after digging a little bit and doing some research. The thing is, I've always enjoyed the bands that were the forefathers of metal like Black Sabbath, Deep Purple, Motorhead and others rather than the modern stuff. The older bands always struck me as having tunefulness to them whereas more extreme metal – at least when I was younger – seemed to lack that. Crowbar and a lot of that New Orleans stuff is in some ways an extension of those proto-metal bands like Black Sabbath so that's why bands of that ilk appealed to me even when I still had sort of a negative attitude towards metal. When we were rehearsing for the Devotion recording sometimes Aaron and I would talk about the music and what genre we thought it might be because at that time it was still unclear how the record would actually sound when it was completed. Since completing it – and especially on compilation of the vocals – it's definitely a hardcore record and our hardcore background is very apparent. I don't think there is any real escaping that. I don't think describing it as simply a hardcore record is totally accurate, but neither is anything else.

Whether or not people are familiar with Go It Alone isn't of any great importance but songwriting-wise it definitely is a continuation.





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else.

DAVE



# ew unit

end of grade ten — these friends would still run into my life as we went skateboard-ing or when I'd see the pre-BNU band Headfirst practice in our friend Eric's base-ment — and I would make my first gig-flyer for a show of theirs at the Paramount theatre in New Westminster. One day Jinx and I would start a band with our friends called Strain. There is an incredible history that I take for granted when it comes to BNU and I can't imagine where I'd be without having crossed paths with such a smart, intelligent and talented group of guys.

—Kim Kinakin/Sparkmarker

When I was asked to write a little something about one of my favorite bands from Vancouver I wasn't quite sure what to say. Brand New Unit were a band that I loved from the start. I remember Eric from Flexyourhead would play them on his show and I couldn't wait to get my hands on a recording. I would tape the show when I could so I would have something by BNU to listen to on my own time. I simply couldn't get enough. Shortly after that they won Shindig, a battle of the bands contest run by CITT radio in Vancouver. They were the first and only punk band to win that contest. I might add. Finally BNU would release *Under The Big Top* in 1994 and I would go on to play that record on a daily basis. I was never a friend with anyone in the band so I don't have any cool stories to tell from my point of view but I have heard some pretty good second hand ones. The one that sticks out most is the story behind *Whistler Sucked on Under The Big Top*. The story goes that after BNU won Shindig they had an offer to go and play a club in Whistler BC. I guess that the club owner thought that since they won Shindig that they would be some indie rock band or something along those lines but was not impressed when they started their set and he wanted them off the stage. They were told to play one more song so they did. They simply combined the remainder of their set into one, long, continuous song. So they managed to play all their songs and even got mate-rial for another song out of the deal. I think BNU played their last show sometime in the early 2000s and I was lucky enough to be there. It wasn't announced as the last show, it just turned out that way. Since that day I have been waiting for one more chance to see one of the best and most underrated bands that Vancouver has produced. Lately I have been hearing some possible reunion show rumours and I couldn't be happier. We'll just have to wait and see.

—Steveston Mike/Flexyourhead Radio





# brand new

Brand New Unit existed for the better part of the nineties, blurring the lines between hardcore and the heavier side of melodic punk rock from that era. Here are some thoughts as people are looking back (again) on these Vancouver legends.

1995, Los Angeles, CA: An intern was going through stacks of demo CDs at the BYO office in the opposite room from where I was sitting. He would insert a disc, the first track would play and we would yell out the office door, "NO!!!!!!" That merit, we had him skip to track two to see if there was any consistency. When the next disc was inserted the opening chord of *Poor White Trash*, from their debut CD *Under The Big Top*, caught my attention right out of the gate. "What the fuck is this?" I thought. "Some unreleased Minor Threat recording that I had never heard before?" No, this was Brand New Unit, a four-piece powerhouse from Vancouver, Canada, home of some of the most innovative and powerful bands in North America. This song had all the raw power of an early eighties hardcore/punk band but the musicianship was incredible and the recording was huge! In a sea of crap and watered down pop punk bands here was a band that had a message and delivered it! We ended up tracking the guys down, played some shows together, realized they were for real and could also keep up with us in the drinking department, so we signed the band. In 1997 we released *Looking Back Again* which is still in my top ten BYO releases.

## —Mark Stern/Owner BYO Records

It was probably 1992 and BNU was touring with the Cadillac Tramps. I was pretty young then and knew who the Tramps were but had no idea who this other band was coming with them. The show was at a local bar and I knew that I had almost zero chance of getting into the club that night. During load-in, I

approached the BNU guys and explained my situation. Without knowing who I was, and with a smirk, they threw a merch box at me and told me to start hauling stuff into the club. I'm sure that it was my first time in a bar and now, suddenly, I am a merch guy. The great part was what, when I opened the merch box, they had literally two shirts left by this point on the tour. You have no idea how many times (and in how many configurations) I folded those two shirts to keep busy and to keep the bar staff's eyes off of me. Good thing no one counted you in back then! By the end of the night, I had not only been totally floored by how good they were on stage, but blown away by their kindness. I think that they even gave me one of the two shirts that I'd folded into oblivion over the course of the evening. Fortunately, they also had some records with them, including those *Wade-Free Vancouver* comps. That compilation opened up doors to a bunch of other bands from out west that I may not have otherwise been exposed to. It was most certainly the first time I'd heard Strain and Sparkmarker so it gave me a list of bands to learn about and a scene to explore. If we fast-forward a bit to a tour that BNU did with Millencolin, I think that it was while talking with the guys on their local stop that I realized how far they had come and how hard they had worked to get there. I was always impressed with what BNU did musically and seeing how they had progressed left another positive impression on me.

BNU seemingly grew both musically and as people throughout their run. Along the way, many bands falter in one of those two areas, but BNU managed to make those things work together. While that may only be one of their many accomplishments, it impresses me the most. And the fact that they have managed to document that growth from record-to-record makes going back and listening to their songs that much cooler in 2009.

## —Robin Sernich/Regina's Jack-of-all-trades

From the ashes of one of Vancouver's greatest hardcore bands ever came Brand New Unit. The first incarnation of BNU was named ON, this lineup included Jim and Gary from Headfirst. Joining this short-lived lineup was Sean Lande (future guitarist for Strain and Byatbread) on bass and Victoria native and school-mate Ben Cherry (Rendez Uselless) on drums. I was fortunate enough to sit in on a four-track recording of a few songs was made but that was it. Sean and Ben departed and Ben Hughes (Cat's Game) came in on bass.

After many different drummers they finally settled on a fellow named Garnett. the now long gone Acadian Hall on Main Street. Their shows were always fun and the energy put forth from the stage always amazing. 1993 saw the *Summertime 7* released. Along the way BNU would win the Vancouver Shindig and with the win came some studio time at Mushroom. Excursion records would release *Under The Bigtop* in 1994. Many memorable shows followed including a crazy time in Whistler with too many details to fit here; needless to say it was a duties and was replaced by onetime Death Sentence and future Gob member Gabe Mantele. This, to me, is when the band flourished. Heartfirst records from Germany would release a few BNU 7"s. Most of which were compiled for the BYO records release *Looking Back Again*. BNU always seemed to be outside the box when it came to the Vancouver hardcore scene, that I could never understand. The all ages scene and all its self-righteousness seemed at the time to ignore BNU which seemed like it was because of them playing 19+ shows. One memorable all ages show had BNU opening for Seaweed at the New York Theatre. A small group of the Vancouver PC scene police took offense to the slam dancing that was going on and decided to spray people in the pit with cheap perfume. Well, needless to say, the boys and girls from Surrey and Delta had seen enough and mopped up the floor with these kids and sent them packing to suck their thumbs in the back of the venue. BNU would tour Europe twice and release *Diddy Squat* in 1997. In time BNU would be no more with Ben moving to Europe and Gabe immersed full time in Gob. It seemed like we would never see them again but they did play a reunion show in early 2000 at the Commodore Ballroom but it was only a one-off. Thanks to Jinx and BNU for their punk rock ethos and all those memorable shows and the many favors you did for us in Strain.

## —Jody Taylor/Strain

I remember one time on our first tour, we were out in Vancouver with Guy Smiley. I think one of those guys knew one of the BNU dudes so we got invited to this rad party at a farm. We were stoked. I mean, I know I was as BNU was one of my favourite bands at the time. The farm party was super cool. It had a stage with patio lanterns and a barn that was more like a bar. We roasted a pig in the ground, BNU played a sweet set, and that's pretty much is one of my fondest memories from years and years of touring.

## —Terry Ovens/Layaway Plan/In The Flesh Tattoo

I remember catching their first ever show in the winter of 1992 at The Arcadian Hall on Main Street in East Vancouver. They were second on the bill and the show was shut down by the VPD after their set. Instantly I was won over by their melodic sound and Naked Raygun cover. BNU released their debut 7" on Three Minute Mile records soon after which was a worthwhile slab of melodic hardcore as well.

## —Aaron/Generation Annihilation Radio

I cannot look back upon this band without thinking of being in grade eight and nine and going to school with Jinx and Ben — me being a "metal-head" sharing my music with these "punk" kids. Through them and their friends I would discover COC, DRI, SNUFU and the whole spirit of do-it-yourself that would inspire me to start a zine, record label and radio show. I would have met Gary shortly after and he would become one of my dear friends to enlighten me on straight edge and the political slant of rap bands like Public Enemy. Staying up all night listening to his record collection, making trips to Seattle to buy records and see bands play — the sharing of truths and myths in the short history of punk in what were then the eighties. Though I would move away from our cozy suburbs at the





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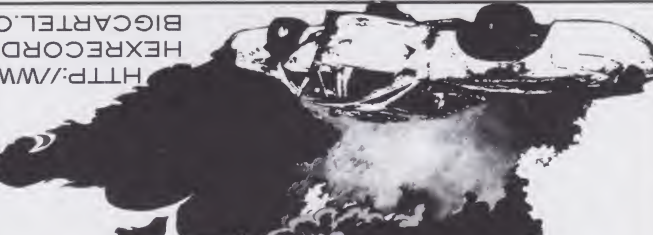
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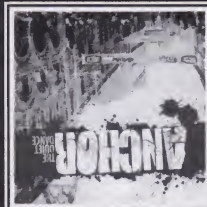
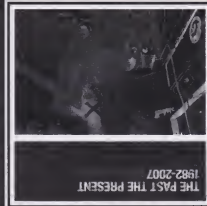
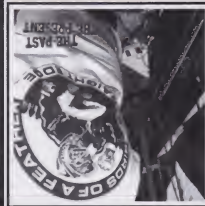
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Asia, personal writings, and interview with Greg Benick, Wisdom in Chains, and i Adapt. Ingodwervust@hotmail.com

**Razocake – Issue #32.** This suffers from the same problem that most big zines do – there is a lot of content but there isn't any focus to any of it. The interviews in here are standard and boring, I often have no idea what a band sounds like after reading reviews, and other articles and columns don't engage the reader because they are long-winded and ultimately have little purpose or information. I kept looking for something to hold my interest in here but couldn't find anything worth my time. Razocake.org

**Refuse – Issue #5.** This is really cool because it's not only in newspaper format slightly smaller than tabloid but it also has a real emphasis on art and politics. The main music features include Converge, Kyuss and Justice but what's really interesting are all the articles that have a direct relation to the music community. Everything about this has a completely professional appearance and it's very impressive.

**Seattle Zine – Issue #1.** This zine has no title on it but was put together by a Hungarian girl who lived in Seattle for a period of time. It has some of the current bands. For me it doesn't break any new ground because I'm from the area but if you don't live here then maybe you'll get

## Silent Drive

more out of it. Igab007@freemall.hu

**Some Will Never Know – Issue #1.** People, this is how to do a zine, if you were to take pretty much all the best content from most zines and combine it into one then this is likely what it would look like. The focus here is on the individuals behind the bands or projects rather than the projects themselves so a different, more personal level is achieved through the start. Interviews with Jonah Jenkins (Only Living Witness), Harm Haverman (MLW), Razor Crusade (Ronald Boorsma (NJW Records), Patrick Kitzel (Reaper Records) and a ton more stuff makes this a great read. The only problem is how will this issue be topped? Myspace.com/somewillneverknowzine

**Society Fanzine – Issue #4.** This is a pretty short, half sized zine but it's solid and has an overall positive/fun attitude. Marcus from Anchor/Another Year does this and seeing as those are topnotch bands it should be expected that this is good. Interviews include Ritual Ambitions, Get The Most, Go For Broke, and Commitment Crew. It's nothing that breaks any molds but it's the perfect length for something like this. Handstied@hotmail.com

**Stuck Again – Issue #1.** This is a pretty standard zine that has interviews with Shook Ones, Rivalry Records, The First Step, and a few other bands. There's nothing that really jumps out but it's not bad by any means. xDailyvayx@hotmail.com

**Take Your Shot – Issue #3.** This is a pretty cool zine with a really good energy to it. The zinester has a really positive but balanced outlook that shines through in the writing. Interviews are with Break It Up, Crickbat, Lepicx, xSistehoodx, and Disharmonic and did drag a little at times because many of the questions aren't very groundbreaking. Be sure to check out future issues because this zine has a cool attitude and lots of heart. Takeyouunrskshot@yahoo.com

**The Only Way I Know How – Issue #1.** Instead of producing a second issue of Every Effort Made a new zine under a new title was started by the main person behind ECM. Even though there are some issues with the layout this is a big step up as content is more diverse and the whole project feels much more complete. I'm pretty sure this is out of print but be on the lookout for a new issue rather soon. Vanzguy200@hotmail.com

**Tough Guy Times – Issue #6.** This zine keeps getting more refined with every issue, so it's become a real cool read. Articles include interviews with Dead Hearts, Colin of Arabia, Last Call and Triple Attack Records. There's also a weightlifting section and bits of humour mixed in which keep the zine a little lighthearted. Pick this up if you get the chance. kxxfainedgdg99xxk@yahoo.com

**Translate – Issue #3.** Ryan from Hex Records/zine has a new zine project that is a half sized effort and has a much more personal feel than Hanging Like A Hex was. That's not a knock against his full sized magazine, it's just that these have slightly different focuses and both are top notch. This includes a travel diary, an Excursion Records interview, and some personal writings but the highlight, by far, is the Devo interview as it's made into a comic. This is well worth picking up. Hanginhex.blogspot.com

**Twisted Wrongs Crooked Rights – Issue #2.** This Dutch zine is pretty cool and worth checking out. The layout is pretty cool, the variety of bands is nice and includes Cloak/Dagger, Modern Life Is War, and The Fall Of Troy, among others; there are a few other articles that are a bit better. The only problem here is that some of the interviewers give really weak responses and that hurts some of the content. You can tell that the people who put this together have put a lot more thought into this than a lot of zines so it's too bad that some of the people they interview can't put much energy back into it. Overall, it's a solid zine and the next will likely be even better. Twistedwrongs.com

**Value of Strength – Issue #10.** This is in my top five favourite zine ever so it's nice to see a new issue as they aren't very regular. This is a beast at 168 pages and included are interviews with Cursed, The Suicide File, Rise And Fall, The Locust, and a bunch more. There are also a ton of cool articles that don't directly have to do with hardcore which is nice and gives the zine a lot more depth. Do your best to track a copy down. jpfins@gmail.com

**Will To Speak – Issue #2.** I'm a little mixed on this zine, visually it is awesome, the layout is great and there's a cool style to it so you can tell that the guy has a real skill for graphic design. My problem is that it's there isn't a whole lot to read and that's a big let down. It's not really thin on content but there could have been a lot more work put into that side of it. Hopefully in future issues there will be a lot more text because visually this is top notch. Willtospeak.com

du-da

**American Hardcore.** Though the history and beginnings of hardcore do interest me greatly I have much better things to do than listen to people who haven't been relevant for years talk about how it doesn't exist any-more. What worries me about this film is how it has garnered some attention and press outside of the hardcore world and this is how our community is being portrayed to a lot of people who don't know any better. Do not get me wrong, I do hold some value in the first hand accounts of people who were there and helped shape this music. Hardcore may be different these days but it is still relevant to thousands of people who remain involved; it seems many concerned in this film will never know that.

**Bigger, Stronger, Faster.** This is an excellent documentary that examines anabolic steroid use, inconsistency around how steroids are cultured. There is a personal story that is tied in seamlessly with the rest of the documentary that allows for excellent flow and only serves to

make the film more engaging. Excellent.

**Death Or Glory Fest 2005.** By the title this is obvious that it's a DVD of Sacramento's Death Or Glory fest for 2005. If you're really into live DVDs then maybe you'll like this but I found the usually shaky cameras, lack of multiple angles, and the length (over two hours) to wear on me. Some of the better known bands on this included Sinking Ships, Killing The Dream, Whiskey Rebels, Pressures Point, and Los Dryheavers. Myspace.com/downtownmacademy

**The Edge Of Quorum.** It would be hard to imagine that too many people haven't heard of this punk vs. straight edge movie filmed in the Seattle area as it has a cult following. It's nice that it's finally out on DVD so that more people can enjoy it. It's a little cheesy but at the same time it can be pretty fun to see members of Seattle's scene etc. This is a must for your punk movie collection. Excursionrecords.com

**The Fest 3.** This is (obviously) a DVD of the huge yearly festival in Gainesville, Florida for the 2004 edition. There are sixty bands on here with some of the biggest names being Against Me!, Hot Water Music, Lucero, and The Blood Brothers. Overall it's pretty good and stays fresh because there are multiple camera angles for every set and the bands usually only get one song each. If you like concert DVDs then you'll probably dig this. Njidearecords.com

**Fight From Death: The Quest For Immortality.** This is a documentary in part produced by former Triel vocalist, the handsome Greg Benick. The film examines how humans deal with the fact that we know we are going to die and suggests that the anxiety, as a result of this knowledge, is what influences us on every level of our existence. The result is a good, thought provoking documentary that surely could be enjoyed by a wide audience. Fightfromdeath.com

**Marshall Arts – A-B-Media Collection.** This is what happens when you give some good punk a video camera and an editing program. There are a few stories collected on here and for the most part it's pretty entertaining in a low budget way. Most of this has to do with zombies, the "sorcerer", and possessed teddy bears so it can be fun but be warned that the "sorcerer" stuff on here is pretty lame. Cashfagg13@hotmail.com

**Refused – Are Fucking Dead.** This is a pretty cool idea in theory because you don't want to have a Refused DVD. Sadly, but it ends up being a bit of a flop. The main feature is a short, arty documentary that concentrates mostly around the unraveling and subsequent end of the band. Though beautifully put together, the film barely touches on anything else and that leaves a huge chunk of the Refused story untold. This release isn't necessarily bad but it doesn't feel complete. Epitaph.com

**Set Your Goals and No Trigger – Mummy! in the UK.** This DVD covers the UK leg of the 2007 tour these bands did in Europe. It's pretty short but rounded out by a bunch of VEG music videos, some behind the scenes stuff, and a little from US tours. I dislike VEG but the DVD is well put together and I'm sure that fans of the band would dig this. What I would really like to see is a No Trigger DVD so someone please get to work on that! Eulogyrecordings.com

**Sicko.** I find it funny to review this at a time when there is such great debate over healthcare in the United States. Though I find Michael Moore's tactics to be a little heavy handed at times in delivering his point, this is very interesting to watch. Misinformation and outright lies propagated within the US concerning what is considered a luxury there but a right in many other countries in regards to medicine and health is often both funny and touching. For anyone curious about healthcare this is a must see.

**This Film Is Not Yet Rated.** This documentary gives an interesting look at the control of the Motion Picture Association in the US, their ratings system for movies and how secretive it is. Also explored are topics such as sexual/homosexual, male/female sexual depictions and violence as seen in regards to the eventual rating that a film receives. Though the presentation is at times a little tedious the subjects touched on are very engaging. Overall this is interesting and well worth your time.

**This is Hardcore 2008.** I'm sure that by now everyone knows of this Philadelphia based hardcore fest so I won't give any background on it. Overall the DVD covers a fair number of bands in its two-hour time frame but does little to generate any excitement. It's really draining to watch while the quality of the audio and video was mediocre most of the time. These days, for what can be produced on limited budgets this falls far short of it's potential. Eulogyrecordings.com

**Tim Barry/La Par Force – Live.** This is a live DVD shot in London with a video tour diary as well. La Par Force plays decent indie/alternative rock, and Tim does an acoustic country/folk thing with La Par Force as his backing band. I'm not big on concert DVDs - but the sound quality is good and there are multiple camera angles - so I found that part boring but the tour diary was pretty cool. It's pretty good and if you're an Avail fan then you'll probably already have this but it's not a necessary part of your DVD collection. Punkvision.net

**Trial – Raunion/Retropective.** There is only one word that can sum this up: value. This is probably the most packed of any band DVD I've seen as there are hours of live footage along with interviews, photos, and fly-ers. The filming and editing is great and the sound – at least on for the Seattle – concert is excellent. If I were to show people what had no understanding of hardcore one DVD then this would be it. Oh yeah, Trial's pretty good too. Panicrecords.net

**Who Killed The Electric Car?** This is a look at the short existence of electric vehicles in the US and the different factors that lead to its recall and ultimate destruction. Overall the film is really interesting and fast paced but deviates from this approach at times when the sound goes and takes a personal or emotional approach. Overall this is really good and interesting to see with the renewed interest in electric vehicles.

**Why We Fight.** This is an excellent documentary concerning the subject of the military-industrial complex in the US and its rise. Argued in this film is how United States foreign policy requires a use of force by the government the economy. Some incredibly interesting knowledge and insight is shared by important figures and this is well worth watching. Myspace.com/downtownmacademy



after putting the latter on I don't think that's the case. They throw in incapable of separating the band name from the Embrace Today LP, but I hear this is Embrace Today. Initially I thought I was just

**Soldiers – Demo.** Somewhat unsurprisingly, the first band that comes to positive way. Myspace.com/semaisherois

**Sem Mais Heroes – Demo.** This is a Brazilian band that plays modern greater command of their instruments would likely spice things up in a pull off what they are going for. It's not that they can't play but having a special. I think if the band were better musicians they'd be more able to with some Verses style build ups and arrangements. It's OK but nothing melodic hardcore that reminds me a little of earlier With Honor mixed

**Run Riot – Demo.** Three things that I, nor anyone else, want to ever hear on a demo. 1. A piss poor Rage Against the Machine sounding intro. 2. Thraschy hardcore played on a Strat. 3. Screaming, out-of-time vocals.

**Alone and Get the Most. Legitimateabros.com**

**Refuse – Demo.** This was a short-lived band from Seattle that plays fast, melodic hardcore similar to Battery and Go it Alone. The demo is solid and I'll sell it to you if you're interested. Honestly, you need it for your collection and I've only played it once. Includes members of Go it

**Accept LP and could even be the same recording.** I think this is a type of advance promo release to spread the word for the LP but I'm unsure of this. These are likely the best of the songs from the full length and all have a Verbal Assault meets early Discompos sound to them. This shows some promise and I'd like to hear what this band could do in a

**Remission – Demo.** This demo contains three songs that are on the Myspace.com/allmythefray they'll only get better if they simplify their song writing. (JP)

**Rally the Fray – Demo.** This band references Douglas Coupland on this recording, and that really bothers me for some reason. They play above average modern youth crew with clear, intelligible vocals. There's something reminiscent of Battery in here, and the only drawback is they seem to over-think their song structure and put too many inconsequential

**Parasitic Skies – Embers demo.** This is some heavy, 90s style metallic hardcore with a bit of a groove that isn't really doing much for me. The layout... Get it? "Grown", the music is has hardcore/punk the layout... There are photos of panda bears all over

**Pandemonium – Demo 2007.** There are photos of panda bears all over the layout... Get it? "Grown", the music is has hardcore/punk that. It's a decent demo but doesn't have a lot of staying power with me

**Poverty Bay Saints – Demo.** This is a newer band out of Seattle with a former member of Champion that's found a pretty solid mix of street punk with a little hardcore and melody thrown in to change things up once in

**excited about.** Myspace.com/separatistkicks

**salors**

**No Secrets Between Sailors – Demo 2007.** Every issue of At Both Ends seems to bring a new NSBS demo and I'm never quite sure how to

**so I will be the only one who hears and enjoys this.**

**No Class – North West Blood.** This is a really cool demo that draws on

**be better.** Myspace.com/northwest

**Make it Worth – Demo.** This is pretty standard fast hardcore. The musi-

**Made to Be Broken – Demo 2006.** Yes, this rules! I love Faded Grey and

**The Kind That Kills – Demo.** I hear a lot of Mountainpiece and a little

**invade – Demo.** Though this demo is extremely muddy and lacks a lot of

**I Rise – Demo.** Right from the start this demo rages, it's cool to elements

**record again soon and the result will sound a little better.**

**invade – Demo.** Though this demo is extremely muddy and lacks a lot of

**Greg Bannick** and even at *Both Ends* so how could I hate this?

**The Heat – Issue #2.** This is a big improvement over the last one

**Go it Alone – Closure.** This was a retrospective zine created by Mark

**Fake Life – Issue #3.** This zine looks awful but it's actually really funny.

**Every Effort Made – Issue #1.** Overall this is a very good start to zine

**Doghead The Monad – Suffer My Wrath.** This is a really interesting per-

**Define The Meaning – Issue #3.** This is a bit of a funny zine. It's a com-

**Crucial Action – Issue #3.** This is a decent half sized zine from France

**The Conspiracy – Issue Unknown.** This is really terrible and almost

**Cherette's Eye View – Issue Unknown.** This is stupid. If you like dumb

**White York – S/T.** Very Against Me! influenced folk/punk rock-ish stuff.

**Vanguard – Demo 06.** This is a new band out of Seattle that includes

**Unrestrained – Demo 2007.** This is a Portland band made up of guys

**Take it Down – Demo.** This is pretty standard youth crew with obviously

**Stonehammer – Demo.** Members of Iron Boots and Victim play heavy

**listen to this again.** (JP) Myspace.com/soldiersny

**some mid-paced hardcore derivative of Madball/Terror and execute the**

**see them in a basement near you soon.** Myspace.com/whiteyork

**metallic bands.** This isn't anything special but there are a couple parts

**printed so check that out as well.** Myspace.com/unrestrainedpdx

**Unrestrained – Demo 2007.** This is a Portland band made up of guys

**Take it Down – Demo.** This is pretty standard youth crew with obviously

**Stonehammer – Demo.** Members of Iron Boots and Victim play heavy

**listen to this again.** (JP) Myspace.com/soldiersny

**some mid-paced hardcore derivative of Madball/Terror and execute the**

zine. Highlight articles include a Die Young tour diary of Alaska and East

**The Message – Issue #2.** Daniel from Die Young has produced another

**Major Malfunction – Issue #7.** This is a really, really big step up from

**Major Malfunction – Issue #4.** This zine is pretty weak, it just seems

**really big step up and the best zine I've seen produced in 2009.**

**The Heat – Issue #3.** Though the paper and printing is different with this

**issue more importantly there has been a major improvement in regards**

**really better and the overall style of everything has improved.** This is a

**issue more importantly there has been a major improvement in regards**

**really better and the overall style of everything has improved.** This is a

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very much of what laid the foundation for the local punk scene. That is part of what the Youth Brigade is really catchy punk band that is part of what the foundation for the local punk scene. **The Right to Assemble Vol. 2 - Compilation**. This is an LP compilation of bands from New Brunswick, NJ that includes mostly hardcore or heavier punk bands from that area with the better known ones being Ensign, The Ergs, and Static Radio NJ. Overall it's an okay release but I'm not a big compilation fan anyway, the nice thing is how it showcases what's happening in a certain area and that gets a big "thumbs up."

**Mapspace.com/southsidebbbrecorecsx**

**Total Fury/Pandamonium - Tour 2007**. This is obviously a split record that came out for a short tour the two bands did together. Pandamonium plays fast, short, thrashy songs and is OK but it's nothing special. Total Fury are much better and their style of fast, thrashy hardcore is a lot more entertaining. Overall, it's a decent record but nothing I'd listen to again. **Onepercentcorecs.com**

**Trenchers/ Lo Lo - Split**. The Trenchers part of the split is an absolute mess of short songs, yelps, growls, and electronic noises. I think they are trying to do something like The Locust but aren't as good. Lo Lo also play very short songs that are similar but with more electronics and not quite as messy sounding. I really don't like either band. **Ukrecords.com**

**Yes/Isaac/ut, n Run - Split**. Vysika plays a strange mix of hardcore that has elements of modern melodic hardcore in it. ut, n Run plays fast with great influenced HC. I'm not crazy about either band, this split wasn't bad, but just not attention grabbing. **Oskrecords.com**

**When My Authorities Fall/Argument 545 - Split**. When My Authority plays heavier hardcore that can get a little chaotic at times but is hard to pin down. Neither band really has the skill to play the kind of music they aspired to so for the most part this release doesn't leave me excited. It's not terrible, just not very good. **Oskrecords.com**

**Youth Of Today/Fruit Punch - Limp Picnic**. This is an okay at best queer-core split but it doesn't really drive me crazy. The Youth of Today songs are funny but I don't get the same kick out of them as I do with their remakes of modern hardcore songs. The Fruit Punch songs are better and are very cohesive and mix a few styles of hardcore. This isn't bad but it's not a recommended purchase by any means. **Youthoftoday.com**

**Zero Mentality/The Heartbreak Motel - Winces and Vices Split**. Zero Mentality plays heavier mid-tempo hardcore with a groove and The Heartbreak Motel plays bouncy mid-tempo rock. Both bands are good but I'd rather hear a proper full length from each to get a better idea of what these two bands can do. **Demonstrumuked.com**

[illegible]

A black and white photograph of a person with a shaved head and extensive tattoos on their arms. They are wearing a dark jacket with 'S.M.S.' printed on the sleeve. The person is holding a microphone and looking down, with a serious expression. The background is dark and out of focus.

PUNCHOUT/Vengeance – Split. For some reason I only have the punchout side of this split but it's pretty solid. It reminds me of Madball a lot but with a much more melodic edge. Overall this is really good but I wish I had the Vengeance songs as well to check out. [Lastinghamrecords.com](http://Lastinghamrecords.com)  
 Radicus/Destructors 666 – Gott Mitt Uns. Not too sure what to make of this split. Radicus plays a melodic style of hardcore with sung vocals of the satanic friends in their music. Not bad at all. Destructors 666 play more of a drunk punk rock and roll oriented style, and it's a bit terrible. They absolutely butcher *Kick out the jams*, which is a song most bands should avoid even attempting to cover, let alone record. (LP) [Destructors666.com](http://Destructors666.com)  
 Res Gestae/La Venderita – In Memoriam. Though the title of this record leaves the impression of a posthumous release for both bands I don't think this is the case. Res Gestae start this off and flat out rule, if you play a more crusty punk/hardcore that's still decent but pales compared to the Res Gestae side. [Elpisrecordsonline.com](http://Elpisrecordsonline.com)  
 Ruiner/Day Of The Dead – Split. Day of the Dead play hardcore similar to American Nightmare but more stripped down and minor do the split usual thing (see length review for a better description). The split is okay but neither bands really blows me away. I think I like Day Of The Dead the more of the two because the vocals are a little more aggressive. [Vendettarecords.de](http://Vendettarecords.de)  
 Set My Path/Devil Shoos Devil – Split. Set My Path starts this off with a seamy, metallic riffing that turns out to be pretty standard meladcore without too much moosh. Devil Shoos Devil plays really fast hardcore but they don't hold any interest either. [Sulfirecords.com](http://Sulfirecords.com)

Baltimore and sounds like Right Brigade but with a punk edge while  
 still grounded from Switzerland plays a Killing Time style with a little early  
 Strife mixed in and a modern edge. The split is pretty good and Solid  
 Ground is the better of the two bands. Vendetta records.de  
 Splitter/Splitter Crew – Hooligans  
 A band so that came as a shock to me. Anyhow, they play very typical  
 NYC but have such a poor recording so there wasn't much to listen to.  
 Splitter Crew are based out of Europe with members from the US, and  
 play NYC style hardcore, are slightly better musically, and have a  
 slightly better recording. Veralif, this split release is completely forget-  
 table. Streetantherecords.com  
 Supreme Commander/Alive At Last – Split, Supreme Commander kicks  
 it off with their brand of hardcore/punk that reminds me a little of The  
 Skinheads at times. Alive At Last is more influenced by Sick Of It All but  
 don't quite have their power. Neither band really excels at what they do  
 but both have a certain charm and are good for a listen from time to  
 time. Bishop7739@hotmail.com  
 Swingin' Uters/Vinyl Brigade – B70 Split Series. The only other  
 record in this series is the Leatherface/Hot Water Music split which  
 rocks so it's cool to have this show up in my box. I really like The  
 Swingin' Uters but their songs on there aren't very good save one, the  
 Youth Brigade songs are excellent though and the record is worth pick-  
 ing up just for those. In case you didn't know The Swingin' Uters are a

[Mocowcoreds.com](#)  
**Leuthears – Mobilize...** Organize. Leper play some fast crusty hardcore that is overall decent but doesn't stand out from the pack. I can appreciate it for what it is and it doesn't blow my mind. Cluthears plays some really annoying anarcho crust style punk that is tough to get through. Leper is by far the best of the two bands and is only side of this split that should be listened to. [X-Treexrecords.com](#)  
**Displeasers/Point – Split.** Well, these bands won't be getting any points for originality, but they get bonus points for having one of the "street hooligan" with a sensitive side "lik, and while their songs all follow the same format, it's a damned good format. "Pressure Driving rock n' roll style." The CD ends with an old edge where MD use more of a [TheDowntownAcademy.com](#)  
**Meatery for None – Comp.** Overall there isn't much terrible cover of [TheDowntownAcademy.com](#) (JP) [TheDowntownAcademy.com](#)  
**Generally Heavy** and include Naysayer, Bad Seed, Absolute Madness, Unforgiven, Brick and Alpha & Omega. Unforgiven and A&O have the only two songs that are solid but the rest are pretty boring. Reaper-Records.com  
**Monsters/Daymares – Split.** Monster mixes rock n roll with some D-beat style; Daymares is very crust influence with a little Entombed mixed in.



# split, compilation time and dud newcomers

**08:08-08 - Split.** This is a three-way split release from Destructors666. The Ruined, and Punk Rebel Media. Apparently there is supposed to be a glam rock theme to this release that is a turn off from the get-go. Overall this is an OK release but doesn't have any impact beyond its first listen so unless you are a fan of these bands already then it's not worth tracking down.

Destructors666.com

**A389 Records - Sampler.** Many of these bands and releases featured on this CD and get boring. A389records.com

**Amendment Records - Sampler.** This is (obviously) a label sampler for Amendment. I'm not going to go over all the bands but overall this is pretty solid. Definitely worth checking out. Amendment-records.com

**ANS/Seasick - Billy in a Bearsuit.** ANS plays eighties skatepunk that's pretty boring while Seasick are better and remind me a little of Black Flag or Fear it up at times. I don't think this is even close to the best output by either band so this is only a release for the diehard fans out there. Braindrain.myshopify.com

**Anti-Disco League Vol. 1.** This is a not-so-bad comp of modern oi/street rock. It's admittedly pretty hard to get past the inherent retard factor in a lot of these tracks, but there are some outstanding tracks by the Templars, Das Kontol, Counterattack, and the APA. The rest are fair to middling, but there's a stellar song by the inadvertently hilarious Samurái Bulldog. Worth checking out if you're wondering where all the boot boys have gone. (JP)

**Templecomberecords.com**

**Back From The Dead - Split.** This is a split CD of bands from Poland that have broken up in recent years, included are The Age, Crussh, All Fakes, Insurrection, and X's Always Win. All the bands are influenced by faster, youth-crowd HC so you might like this if you're into that style. I think my favourite of the bunch is Insurrection because they are a little heavier. Refusersrecords.pw.pl

**Bystrom/Sauna - Split.** I can't really get a firm read on what Bystrom is going for but probably the best description is moshy, metallic, sometimes chaotic metalcore. Sauna has more of a Converge type thing going on but way less technical. Neither band is really good. Myspace.com/templecomberec

**Citizen Fish/Letover Crack - Deadline.** This split CD starts off with Citizen Fish playing their high-energy brand of ska/punk that I'm not really a fan of but can handle in short bursts. I like Letover Crack a lot more because their songs are more varied and at times make me think of Kid Dynamite with a little Leatherface and a ska influence. Overall neither band drives me crazy but I'm not a fan of this stuff anyway, I don't find it bad, just not something I'd listen to.

**Complete Control/The Krumb Bums - Death Can Wait.** This is a pretty good split featuring a couple Texas bands. Complete Control play more of a mid-paced street rock sound while the Krumb Bums have more of a trash/crust sound. The KB's take this split hands down because their songs are a little more dynamic and energetic but CC is still strong. Tkorrecords.com

**Crowns of Kings/Price of Pain - Split.** This could be the best thing I've reviewed for this issue. Crowns of Kings play a more modern version of NYHC and manage to not sound cliché while doing so, which is no small feat these days. Price of Pain feature Aaron Knuckles on vocals and offers up a more metallic style of East Coast hardcore, but thankfully the emphasis is on brutality rather than technical chops. Both groups contain ex members of seemingly Fatwreck.com

every band to ever come out of Connecticut, and both are worth searching out. (JP) Reeper-Records.com

**Danger's Close/Destructors 666 - Scheitunde.** Both bands play average street/pub rock and don't really excite me. Danger's Close has a female vocalist and that's really about all of note from them. Destructors 666 puts out a ton of half decent releases. Don't waste your money on this stuff.

Destructors666.com

**Die Young/Seven Generations - Split.** This is a pretty tight split record where each band does an original and a cover. Die Young plays fast, heavy hardcore similar to Buried Alive with little integrity while 7 Generations plays heavy nineties inspired metallic hardcore. Both bands have a message worth paying attention to as well so be sure to pick this up. Surprestatecords.com

**Los Dryheavers/Thirty3 - Split.** Los Dryheavers continue with their upbeat, rock in roll style punk while Thirty3 has a huge Silent Majority influence. The split is pretty cool with both bands being really strong but Los Dryheavers have so much energy it's hard not to say their side of the record is the best. Oh yeah, and the labels on the 7" are reversed so keep that in mind when listening.

Korerecords.com

**Elision/Ivan Drago - Split.** Elision comes out of the gates with some awesome thick and heavy hardcore with a solid groove and just the right amount of metallic chunkiness. Ivan Drago plays heavy, chunky, spazzy hardcore with a million parts and time changes but really fails to keep my interest. This is worth picking up for the Elision songs. Silentstagnationrecords.com

**F.P.O./Sein Red - Split.** F.P.O. contributes one 14 minute song of fast, thrashy hardcore punk that stays surprisingly fresh when often bands like this can release a 7" that's only five minutes long and really boring. I'm sure you've heard of Sein Red by now as they have been around forever and play a mix of thrashy hardcore/punk with a D-beat influence. Overall this is a solid split and F.P.O. is my favourite of the two but the real highlight is the booklet where communism in Europe is discussed on a personal level from people who lived under Soviet rule. Refusersrecords.pw.pl

**Get a Grip/Hammer Head - Split.** I'd like to call the Get a Grip side of this split "to-fi NYHC". Minimal production is used and the band is all the better for the rawness that comes through. I'd throw the band in the same category as Bitter End, but they're not terribly derivative and I'd pick up anything else I find by them. Hammer Head are a harder band to pin down. The songs never break out of the mid-paced range, the guitars sound like they're being played through a Big Muff, and the singer sounds like Greg from Mental. That may not sound like a winning combination to most, but it sounds like HH are onto something good and I'd encourage everybody to check them out. (JP) Strik3records.net

**Havoc Records - The First 15 Years.** This is a sampler that covers (obviously) the first fifteen years of Havoc Records releases. The standards, among the thirty-something bands, include From Ashes Rise, Wolfbrigade, Martyrdom, Skitsystem, and Victims. Overall this is a cool - yet exhaustive - sampler.

Havocrecords.com

**Hour Of The Wolf/Lewd Acts - Split.** HOTW starts out with some of the better songs I've heard by them and continue with their rock-influenced punk style. Lewd Acts are decent but don't really do much for me; they play their style of heavily punk-influenced hardcore well but it doesn't move me. HOTW is definitely the best of the two bands on here. Thinkfastrecords.com

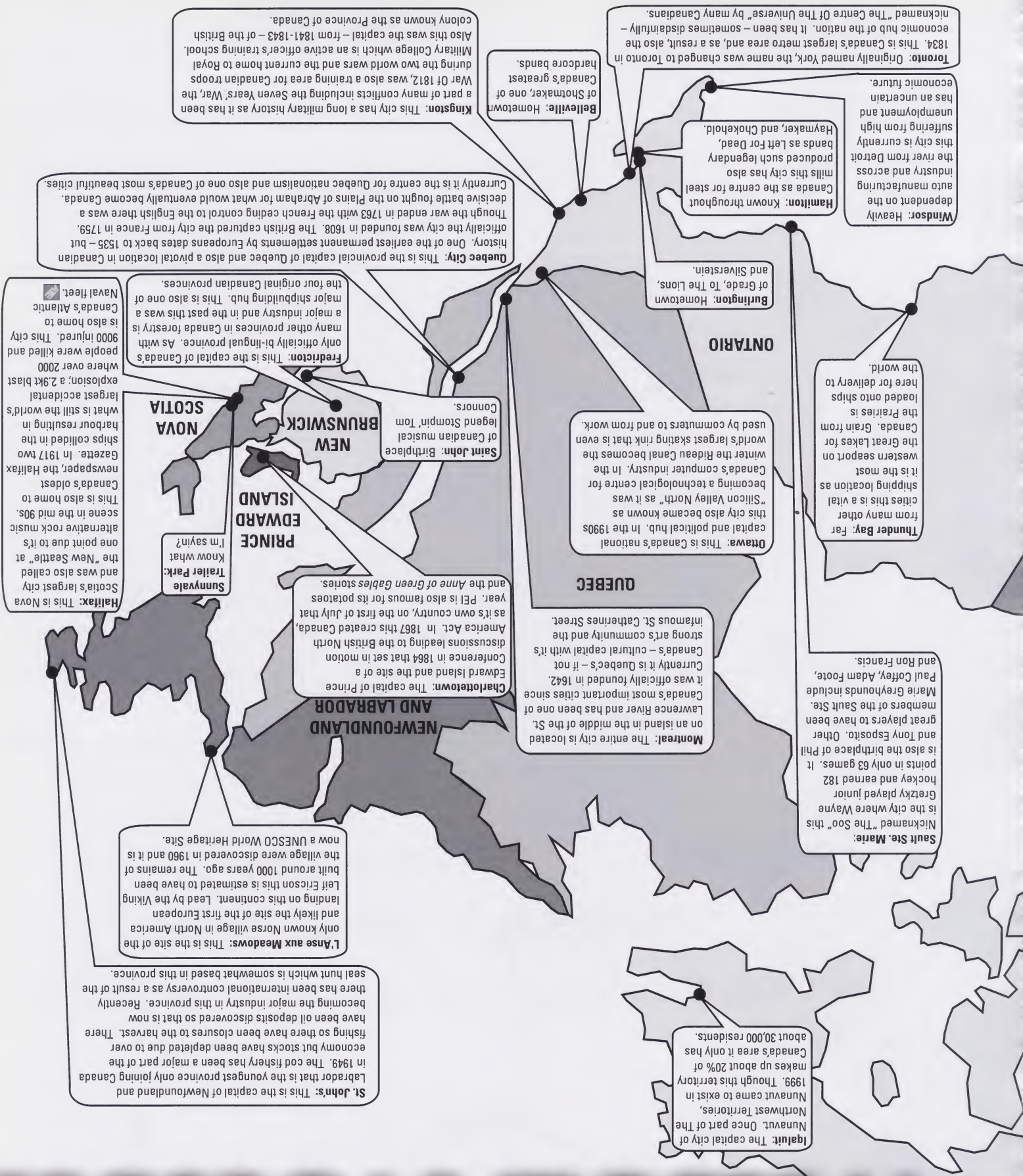
**It's All in Our Hands - Three Way Split.** The split starts off with Half The Battle who play fast, simple hardcore that isn't bad but I don't care for the singer's voice. Play is the second band and they have more of a youth crew feel. Feud ends the split with a mixed style of heavier hardcore that is tough to explain. Overall the split isn't anything special or exciting. Takefourcollective.com

**Life, Love, Hardcore - Compilation.** If you're a fan of mid nineties hardcore then this compilation is for you. Included here are standout tracks from bands such as Disembodied, Cable, and Dive among others. There are a couple songs that aren't so hot but for the most part this is a solid compilation.





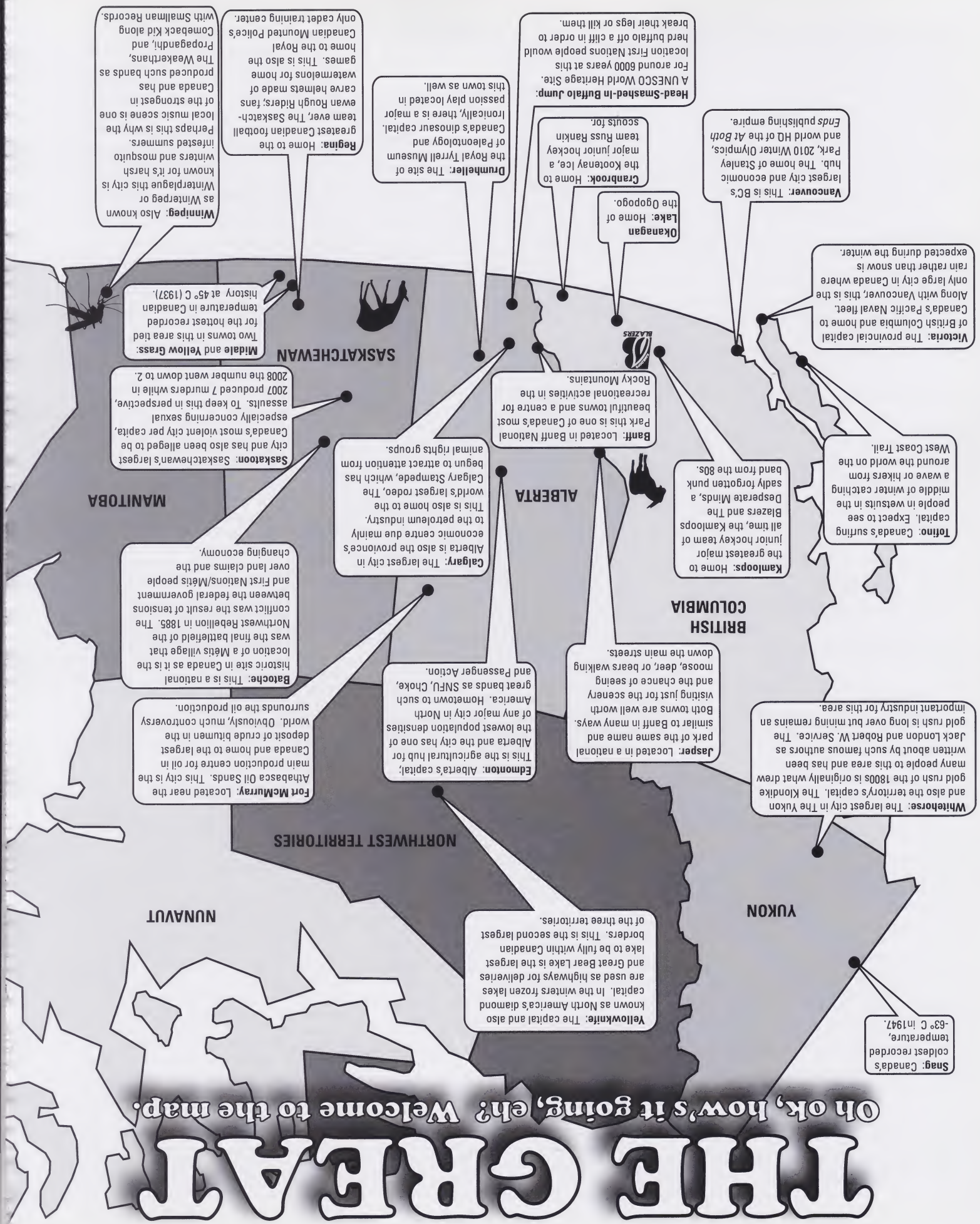
# WHITE NORTH





# THE GREAT

Oh ok, how's it going, eh? Welcome to the map.





localized horror. There are personal lessons to be learned from the geopolitical and vice versa, lessons in terms of patience and process.

**Do you have any interest in producing fiction or is the pure pursuit of knowledge what interests you? I remember a while ago you talking about something called *The Lot* that you are working on.**

The *Lot* was – and is – a piece of fiction, a screen play by David Merle Holmes who is a very close friend of mine in Los Angeles, a talented writer who wanted to produce this film called *The Lot*. We started talking about it and it just dropped off because the production team was under-funded and overwhelmed with time concerns. The script is amazing and I would love to be a part of that project but I'm attracted more to ideas that have "meaning." Although my friend realizing his dream and producing this film does have a lot of meaning for me, *The Lot* is temporarily on hold. The story is about childhood friends who make a pact as children to cover up a crime in their small town, should the evidence that they have buried ever be exposed. As they grow into adulthood they realize that it will and so they reunite and decide to follow through with their childhood pact to come back together and do what needs to be done in order for this crime not to be uncovered and exposed to the world. It's a story about interacting personalities, the ways that they've changed and stayed the same into adulthood and what they need to do so that the sanctity of their secret is maintained.

**If you are producing fiction would you want to have something with a message or would pure escapism interest you?**

I think that explosions and naked people are really what films should be about and I would really want to have more of that. Ha ha. For the moment I need to have something more too it, meaning that even *The Lot*, which at first glance is just a character driven piece, is really a character driven piece that deals with friendship, connection, devotion, honesty and risk. I like exploring those things and it's stuff I think about all day long. There's never a day when I wake up and from morning to night do nothing but play video games, it doesn't happen. Sure, I'll play a video game from time to time and go see *Star Trek* or

I think that explosions and naked people are really what films should be about and I would really want to have more of that.

something but all the time I'm thinking about my actions, how I act a certain way, who are the people around me, do I trust them and do they trust me. My sincere and my connection with that which is most meaningful to me are what drive me. I am always asking myself how I can become more so in all these areas. Some might say that's "heavy" and that I need to be more lightheaded, I've often been accused of thinking too much but that's OK. I hope that, artistically, the result of my connection to the communicative, the romantic, and the optimistic all comes through in these projects which do – I feel – have meaning or weight behind them that people can draw from for their own lives. So I would need something that I do to have meaning and substance behind it because I would have a hard time singing in a band that was just about going out with your friends doing whatever... or doing a movie that was void of substance. I can't even think of an example, you know?



There were people who were stabbed, beaten and lit on fire. There were kids, by the age of 10, who'd seen more warfare than you or I will ever see in our lives, but what who still had a sense that what they'd seen was wrong and there was something better out there to experience, even if they couldn't see or know what it was. So my experience in dealing with these people was listening for those moments of life and vitality and substance that my team and I could then hold on to and make a human connection with because there is really no other way of interacting with a corpse other than staring at it. These people weren't dead, they were alive but just very damaged, wounded and in the midst of processes of intense and deep healing.

**Where would you like to go with *The Legacy Project*? A South American trip is being worked on and obviously Chile is in people's minds as the Pinochet-era is still fairly recent but what about other places and why?**

I would love to take students to the Western Shoshone Defense Project and around America to talk about Native American issues because we don't

need to go far to experience the lasting legacy of racism in our own country. I would love to take students to the Persian Gulf to explore the roots of oil and the business and finance surrounding oil. I think that the production, transport and sale of petroleum affect us all a lot more than we realize. We got into that last summer when gas shot up to nearly \$5 per gallon but I think taking people there to explore the roots of that process could be enlightening to see the dynamic between that part of the world and the so called "Western World." I would also love to explore Africa more because while South Africa was quite enlightening and I think there are parts of Africa that I would really like to delve into that have experienced more widespread violence. And to delve back into the violence angle there are places like Rwanda or The Democratic Republic of Congo where we met some people who experienced some anti-foreigner violence even within their own country. Finding avenues that different people have taken towards the end of reconciliation could be very valuable.

able for far more people than just those who we take on or meet while on the trips. We walk on easy street here in North America, you know? We wake up then casually sit on the grass doing an interview about the nature of violence after enjoying a nice meal; this is largely a circus. I think there is something more intense and – dare I say – "real" happening in many other places around the world. I'm not saying that talking to you isn't "real," disseminating ideas isn't "real," eating nourishing food isn't "real," or spending time with friends isn't "real" but I'm haunted by the fact that there are people suffering all over this planet in ways I can't even comprehend as I casually go about my day and enjoy my summer off that I've requested because I can. It's crazy-making when I start to think about it so I want to go to places where people's voices aren't heard so I can hear them, especially places that have been affected by violence, racism and widespread or even

You talked to some people in the camps and you said how they told you they didn't have any hope. Even in situations for people I know when there is a rough patch there is still something to cling to but what's it like talking to these people when they tell you they don't have hope? What does "to not have hope" even mean? That's a little tough to grasp. That is definitely something that's tough to grasp. When they say they have no hope it can take one of two forms. We can say we have no hope when we are hopeless but we are still holding on, but it's just overwhelming to think of how we could get to a point of surviving. Then there are times when people truly have no hope but I have to believe that people who truly have no hope aren't going to be able to live past that statement. Do you know what I'm saying? This isn't to diminish anyone in the camp told me but I think I disagree because the people I talked to hadn't resolved themselves to die. To have "no hope" means you have completely given up and you are at the end. Even just going minute-to-minute means that there is the expectation of having another breath, interaction or life enhancing something...

The people we met in the camp were desperate for something better to come along to improve their lives. Once we started talking to the elements of their lives that they valued and held on to, I'm going to suggest – far be it for me as I've never been in a refugee camp – that the people we met there are still holding on to a little bit of hope even if it doesn't feel like it. I'm brought back to thinking about Viktor Frankl and his book, *Man's Search For Meaning*. Frankl was in concentration camps throughout Europe during the Second World War. Members of his family were killed so what he did while he was in the camps was try to determine why it was that some people survived in the camps past and beyond the random killing. The random executions were inescapable. Sometimes when prisoners would line up, the Nazis would shoot them in the head. This wasn't preventable of course. But for the people who weren't randomly killed, Frankl was asking in his day-to-day analysis, why some survived this day-in-day-out backbreaking labor and the horror of seeing people around you killed or dropping dead. Frankl was a psychiatrist before being put in the camps and about the nature of meaning or value used that connected to some sense of meaning or value used that as a fuel or, dare I say, "hope" even when they had none because maybe they had a wife they were hoping to see or a even something small like the determination to finish a book they had been reading before being deported. These missions, or projects, kept them alive and gave them a sense of purpose or meaning in what seemed like madness. Even for Frankl himself, the development of these ideas about people having purpose... that process... was HIS way of finding purpose and of keeping himself alive. As for the people we met in the South African camps, I can't think of anyone we met who didn't have a sense of meaning, purpose or value because there was nobody laying down metaphorically dead.

better to come along to improve their lives.





were fleeing violence in their own country to South Africa, getting there, and realizing they have nothing. They were outsiders who had nothing so they would work really hard to build a shoe stand, a something shop or anything... but the poor, black South Africans were like, "Who the hell are you to come into our country, find jobs, and build businesses when we don't have anything here?" So the violence that resulted last spring was the result of that clash: poor

they are for support. Think about it, we are spending \$50 on lunch and we laugh because that's a hell of a lot of money to spend on lunch but it's not going to break us. We are not going to die as a result of spending \$25 each but how often would we be willing to sacrifice this lunch if it meant we could put this money towards something that could go much further than just one lunch for two people. That's the way I'm thinking these days. As we look at the

tural truths collide. Becker's ideas then are at the core of what happens when people are struggling with one another because of the color of their skin or their social class, or how much money they have, or where they are from. These are cultural and personal differences that can and do cause us to act aggressively towards other people when we encounter those that have these differences from ourselves. Remember: these are psychological wars.

This is our world. Our home. There is no denying that. Distance is insignificant when people are suffering.

black South Africans attacking foreigners, who in turn ended up in the refugee camps. It was people desperately unhappy and poor lashing out at outsiders in a hierarchy of economics and domination. It was sort of a Becker 101 in a way and seeing the little children who were caught in that was really powerful.

**Do you want to talk about that? You wrote a whole**

**story about juggling for them. I got the email when I**

**was in Lima, Peru and it was so heavy because,**

**from afar, I'd just seen a lot of poverty. It was a lot**

**to take in after I'd just seen some of the stuff there.**

Well, we met some kids who had nothing and were

offered more of nothing so it was pretty heartbreak-

ing for us. We saw a "toy distribution" day take

place where these kids got broken pieces of toys

and not solid, complete toys. While there we bought

hundreds of tennis balls and gave them out to the

kids. Then when we got home, we raised some

money and there was recently an event for the par-

ents of these kids, and the kids themselves, to teach

coping skills to the parents to deal with some of the

traumatic things they have been facing. It was a big

day with fun times for the kids and I don't even have

the details of it yet because I just found out about it

but I want to raise more money for these kids and

the organization that helps them called The Trauma

Centre for Survivors of Violence and Torture in Cape

Town. I want to be sending even more money and

going back sometime. The amount of suffering in the

world is unbelievable; we can sit here and talk about

it but when you get outside the United States you

actually see it. We have people who are poor in

Seattle but there are people who have nothing in

Africa who are at such a desperate point so I just

keep thinking about the children and how desperate

**Could this trip be done without FFD and what's the**

**importance of its inclusion? How does the screen-**

**ing tie in with the trip?**

It's really easy to sit around and talk about death

anxiety, mortality and suffering when we're here in

America but I want to hear what other people have

to say about it. I want a non-American perspective,

a local perspective, so that was the idea behind

including it. What does FFD mean to you when you

grew up next to Auschwitz? What does it mean to

you when you grew up outside of Johannesburg? I

know what FFD means to people when they grow up

in Seattle or Vancouver and not to say those per-

spectives aren't valuable but I just want additional

perspectives. FFD, at its core, asks why humans

behave the way they do specifically in regards to

those that are different than us. If it's true, as

Becker suggests, that humans find psychological

solace in connecting with those that are like us. If

that's true, and the research out there suggests that

it is, then what about when people with different cul-

greg@transcendfilms.com.

guage, should write me at

So the trip to Poland was an exploration of the historical legacy of Nazism and racial hatred from an outside oppressor. What's the legacy of that? How do we heal from a psychological war of illusions which crossed the line and became a physical and real war filled with bloodshed and bodies burning? How do we as species, locally and globally, survive that historical trauma? The FFD screenings in Poland tied in directly because we were engaging people in conversation vis-a-vis the ideas in the film about what is the nature of our hatred, anger or aggression with one another and how do we survive those things once they surface. South Africa may even be more pointedly so meaning screening the film in Johannesburg, Cape Town and Kimberly was intense, because we were in a hotbed of racial tension. The country feels like a pot of water about to boil over. I've described it to people this way: as if you were boiling a pot of water in the kitchen and before it started to bubble but while it was really hot you invited me in and asked me to tell you about the temperature of the water. Just by looking at it, I wouldn't be able to tell you if it was cool or about to boil, and that's what South Africa feels like... at any moment the whole country is about to snap and erupt into racial explosion. Granted, there are some beautiful parts to South Africa and its people are as well, but there's an undercurrent of intensity. Since FFD speaks to the core of where those intensities come from, it was a perfect fit for screenings across South Africa. Becker's ideas speak to resolving or at least developing a greater understanding of where those intensities come from so the film tied in directly with the trips in that way. I actually want to do screenings in as many countries as I can find translators for (to do translations for the film for subtitles), so people who speak perfect English as well as their native language, should write me at



# The Poland trip explored the healing process from Nazism. The South African trip explored the legacy of racism through apartheid.

**They similar and how were they different?**

The ways in which they were similar is that they both had groups of students that were engaging with people where there had been dire history, showing *FFD* and asking people about transformation. The ways that were different is that in Poland the oppressive force came from outside the country and transformed the country through violence and intensity, that's speaking pretty generally and simply. In South Africa the oppressive force came from within the country, and essentially apartheid, that ways people perceived that oppression and also there were differences in the ways people perceived how they were oppressed or if they were even oppressed. You talk to white South Africans of the sixties, seventies and eighties and they will tell you they were completely unaware that apartheid was even going on. Or if they were aware of it, they certainly weren't aware of the negative aspects of it or the intense violence taking place. In Poland that was a little harder to validate that they didn't know, though we still heard those accounts from people as well. Some people who lived near the concentration camp at Majdanek in Poland said that they didn't know what the camp even was (it was on the outskirts of the city in a large field location). But others told accounts of having to scrape human fat off the outside of their windows because it had risen into the clouds in the smoke from the crematoria and then fell with the rain. How those two extremes, of being ignorant to reality and being presented with the most horrific example of reality, could be true at the same time I have no idea. Having been there and seen it all, it's impossible to deny.

**You sent out an email last summer to some friends the day after you visited the Youngsfield Refugee Camp in South Africa. The first line of your message was, "my life has been changed forever by South Africa" so could you talk about that?**

After the historical experience of being in Poland, World War with only remnants still existing today (in the form of neo-nazi organizations and the associated violence they create), being in South Africa impacted me because the violence was much more recent and instead was happening right now. So to see people suffer, to know they had been suffering and to know it had been institutionalized for sixty or more years in South Africa. The idea that it was perfectly OK to judge people on their race and have hierarchies based on that – even after the rest of the world has done away with institutionalized racism – was really overwhelming. The ways in which people can be inhumane to one another and especially with the children we met there who had been hurt by this racism and suffering. It was really difficult to see that. I'd say the experience at the Youngsfield camp was really powerful because these children had nothing and they were the victims of things I've been talking about and thinking about for years: we lash out at those who are different than us. So what happened in South Africa is that people – poor, black South Africans – were seeing an influx of poor people from around Africa who

last month in May 2009 went to South America. A full trip will take place next summer to South American destinations. The Poland trip explored the healing process from Nazism. The South African trip explored the legacy of racism through apartheid. And the South American trip will explore reconciling the history there of death squads and the terror associated with them and their systematic process of "disappearing" people. The entire concept of the Legacy Project started one day when I was standing

at the remnants of the crematoria at the Auschwitz/Birkenau concentration camp in Poland. I was with three of my friends, Polish young people, and I had this moment where I realized that I grew up much like they did: going to school, hanging out with friends, dating, living, crying, laughing, what have you. The difference is that I grew up in Connecticut and they grew up near Auschwitz. It connected. All of a sudden I'm standing at the remnants of the crematorium with my three Polish friends that lived right down the street from Auschwitz-Birkenau, and thought, "Wow they did the same things I did, but they grew up right down the street from one of the greatest genocides the world has ever seen." So with that said, how could it be that we get from a point where we are immersed in death to a point where we can have life happening where that death once was. Regardless of the generational time in between event and remembrance in Poland, what happened culturally to allow these people the courage they needed to transform and to survive? Obviously they understood something, or people the legacy of survival or the process of survival, and the process of transformation. I realized that this process of connection and reconciliation would be important for us all to understand given that we live in a world where people are crashing planes into the sides of buildings and subsequently in retaliation, we are waging war on countless people worldwide and hundreds of thousands of people are dying. How can we learn about transformation? And how can we learn about healing? What does reconciliation mean in each of these circumstances? I decided that what I wanted to do was to bring *FFD* to concentration camps around Europe and show

the film and hear from people about history, violence and healing. In discussing this idea with my friend Dave Whitson, with whom I have had some crazy adventures in the past, we realized that young people should be on this trip too so that we could affect a new generation. We decided to film it as well just to document the experience. It was a huge success in terms of the impact on the students. One student from what I heard actually got the word "LEGACY" tattooed in Polish (with her parents permission of course) on her side. Following the success of that trip, we went last year to South Africa to look at the history of racism and apartheid. This trip too was incredible. There is far more information on the legacyproject.com.

**So the trips that have been completed, how were**

son that just served you sushi or shined your shoes or swept up after your meal. Unless we take the time to realize that we will never know. I had an experience the other night when I went to see Morrissey in Boston. My date and I were right up close, three feet from the stage and there was a bounce directly in front of us who looked really mean. Zoe, the female of my affection, struck up a conversation with him out of nowhere. I thought, "What the heck are you doing? This guy will punch us!" But the second he started talking he was filled with smiles and life and ideas and thoughts. He was a stand-up comedian and he used to be a first selectman in his town. He's currently in sales and a bouncer at House of Blues part-time because it's fun. He likes to interact with people, see the people go nuts, hear the music and all that comes along with the roster of shows at House of Blues. You never would have known it unless you tried to talk to him. I was convinced that this guy was a brawler but it turned out that it wasn't that way. Zoe proved that by stepping out of the cultural construct of assumption and discarding it. Taking the time to really get to know somebody or even enquire can go a long way especially when one has preconceived notions that the other person is less of a human just because of what they do for a living or what they look like. We as humans can bend and play with our preconceptions. That's what Zoe did, and we ended up making a new friend. He still grabbed me and threw me back into the crowd when I tried repeated-ly to get onstage to hug and kiss Morrissey but I won't hold that against him. He was just doing his culturally valued and constructed, death-anxiety reducing, socially recognized, meaning infusing and, hopefully, valued job.

**This is a bit of an extension and overlaps with what you said. Were there any preconceived notions you had going into this film? How did it change by the end of the shooting process?**

I had the same preconceived notions as anybody does. At times I was thinking, "Are we really going to get the stories we need from custodians?" Would I have said the same thing if we were going in to interview CEOs, heads of state, highly respected actors or musicians? I think I have the same preconceived notions as anybody else might. When you hear "jantor" versus "multi-millionaire business mogul," something happens to your brain that makes

you think of a different kind of person. How do we know that the multi-millionaire business mogul has received notions myself and I had them twisted and adapted and shattered by talking to people one on one, on a very human level, all over the country. Let's go over The Legacy Project. Give an introduction and a bit of a run down of what it is because people reading this will likely not be aware of it. The Legacy Project is an exploration, through direct meetings and adventures and interviews, with the concept of reconciliation wherever we find it, all over the world. So far there have been two official Legacy Project trips and one exploratory trip. The official trips were to Poland, with 12 high school students and a film crew, in 2007 and then another simi-

Well, we met some kids who had nothing and were offered more of nothing so it was pretty heartbreaking for us.



structs something they would just start to build themselves and find ways to accept death? I'm talking about some pretty *Jungle Book* type stuff right now.

You have just asked a fantastic question. My suggestion is that the person would still be influenced by death anxieties, would still want to figure out how to survive and live and continue to enjoy life and continue to find meaning in existence even if he or

College in New York. He was saying how in his job hunt process that he was "a haircut away from a job at Harvard." Patrick Shen, with whom I made *FFD* thought it would be interesting to find out why some people are marginalized based the way they look, on their social status or the job status before realizing who they are as individuals. From that *FFD* interview, came the idea of doing the film. We did preliminary interviews with thirty custodians at schools

that evidently have historically poor records in terms of the relationships with their staff and with their custodial staff, so they likely didn't want to take the risk that a custodian would mention the work environment while on camera. It was their loss because the schools that were showcased got to share the amazing relationship they had with their custodial staff and demonstrate the ways that the custodians were genuine, heartfelt human beings just like you



In the process of seeking wisdom and life experience perspectives from custodians we found some genuinely emotional and very human stories.



and me but just with different things they do throughout their days. Have these projects changed your view on post secondary education? If so, how was it changed?

I did a non-traditional post-secondary education. I went to art school. I didn't sit in classes all day long in the traditional sense. My view on post-secondary education was developed in classes where artists were my teachers. I think in a social sense that often times artists and custodians are seen on the same level of not being high achievers in life. I'm saying that with a degree of joking but there's some truth to it. I mean, "If you are an artist what do you do for a living?" "Well I'm an artist." "Yeah but what do you actually DO?" Making my living as an artist definitely made me think twice about the people I encounter, what their experiences are, how valuable their experiences are and the fact that they have experiences at all. I think all too often it's easy to see the people around us as being add-ons to the story of our lives. The people we encountered were most definitely genuine human beings with painful

There is obviously an irony to the premise. People go to university to learn from renowned professors and you're talking to the people that are often intellectually shunned. A lot of people see the lowest job you can get as cleaning up after other people, which is what these people do. Was there any resistance to you guys having this premise for the film? I think some people could see this as insulting like this is a bad inside joke.

Okay, I am going to take this as two different questions. The idea of being insulting could be seen as

I did a non-traditional post-secondary education. I went to art school. I didn't sit in classes all day long in the traditional sense.

coming into play, but it's all in the approach and the intent of the artist. We didn't say to any of the custodians, "Hey dirt bag, everyone perceives you as a piece of crap but we'd like to talk to you in case you actually have a brain in your head. Oh but first can you sweep up in here?" We treated all of the custodians with deep emotional and personal respect. In terms of resistance though, some schools didn't want to be on board. Yale University turned us down outright. They stopped returning our calls once they found out what the film was about. Harvard as well didn't want to hear about it. These are both schools

ership. Ha ha.

point in the interview, we just lost 99% of your read-

In your new movie *The Philosopher Kings (TPK)*, due out this year, you go around and follow custodians at different universities. Could you go into what inspired this project?

Absolutely, it was inspired by a comment that Sheldon Solomon made during his *FFD* interview that didn't make it into the film. Sheldon was, at the time,

Chair of the Psychology Department at Skidmore







money is not more significant than decorative toilet paper, then I have a psychological problem: the very constructs which are soothing me on a core level are now being challenged directly, even if subtly, and even if only by someone else having a different cultural or personal construct which soothes *them*. Each one of us, regardless of custom or cultural background, is

That's the beauty of being human. We're not perfect. We're not immortal. We're not gods. We're not angels. We're not saints. We're not heroes. We're not winners. We're not losers. We're not anything. We're just human. And that's the beauty of being human. We're not perfect. We're not immortal. We're not gods. We're not angels. We're not saints. We're not heroes. We're not winners. We're not losers. We're not anything. We're just human. And that's the beauty of being human.

the idea is that humans have an anxiety about mortality on a subconscious level, the film is about the effects of this *subconscious* anxiety. The word "fraid" has the connotation of a conscious process, as in, "I am afraid that someone will come into this sushi restaurant now and will shoot us." What the film explores is that subconscious mental process. We fear death on a subconscious level as would any other animal. Animals have a fight or flight response to external threats. Humans are different. We can reason our way out of them. As we reason our way around the problem of death, creating situations and cultural constructs which allow us to avoid directly facing our inevitable finitude, we deny the reality that someday we aren't going to survive to see another sub-conscious in the motivations behind it. Is your question, "If we fear death how can at the same time we deny that it exists?"

**Yes. If you're in denial of something, how can you**

something isn't a surprise. I definitely pick up new stuff but I'm also questioning some of what is presented. The film claims that we are afraid of death and that we are also in denial of death but don't those two statements sort of cancel each other out?

Me too! Ha ha. What I'm saying is every time I wrote the film I got something new out of it and I co-wrote it, you know? The work is complex, both Becker's and *Flight From Death* (FFD) as well, and it takes some concentration to absorb the ideas included, haven't encountered before. It's funny, in a way, the work is so dense – both Becker's work and FFD – that to watch it and feel like you're missing

limited so I may be missing some of what is presented in *Flight from Death*.

There are two components to the experience. On one hand, yes, there is a subconscious component to the experience which extends the limits of "Greg" outside of this skin and outside of this voice and outside of these ideas that actually brings me as a concept into a larger context outside of the realm and outside the limits of my physicality. For any subconsciousist this is a good thing because the "me" that

So those constructs are essentially immortality projects. I know you touched on this in the movie – at least the way I interpret it – but the issue I am having with it all is that this suggests in a way that what we do is ultimately selfish. We are not doing anything to possibly assert dominance and to live forever through symbolism. Isn't this a dim view of humanity as it doesn't view human achievements as wanting to do "good" but wanting to be remembered?

talking about sushi instead. It's so delicious and I filled  
 deprecating interview ever. I am going to suggest we  
 soon to be dead. This is rapidly becoming the most  
 us feel better about being alive, and ultimately  
 we developed it are things that we engage in that  
 moments and the construct of connection and how  
 there's not going to be copies of Greg. So these  
 copies of the zine in a hundred years even though  
 to last long after I am gone. There will still be  
 certain on a deep level. These are things that are  
 But I also like them because they give me a sense of  
 employing. I like these things because they are fun.  
 there is "Steve," there is this interview which I am  
 is outside of "Greg," it means as I sit here with you,  
 ple. There is a quality in my friendship with you that  
 and all that comes with it. Take friendship for exam-  
*animals* want to be alive. We value and cherish life  
 they don't agree with us. Ultimately we, as human  
 effect, in turn, that we have on other people when  
 effect not only that they have upon us but also the  
 what they are doing to us and also to understand the  
 faiths. We just need to make sure we understand  
 philosophical constructs. We need our illusions, our  
 fact. The thing is, we need to understand with that  
 technologically if we were truly connected with that  
 ple. He suggested that it would overwhelm us psy-  
 consciously embrace the fact that we are going to  
 which we'd find ourselves if we were to fully and  
 error," which he suggested would be the state in  
 anthropologist Ernest Becker referred to as "abject  
 of calm so we don't end up in a state that cultural  
 deny it? How we get through life with some degree  
 identity? Do we embrace it? Do we  
 do we do  
 Given that death creates fear in us, what do we do  
 So given that, what do we do with that information?  
 versions of reality could substantiates this claim.  
 the aggressions that arise when culturally construct-  
 universality. Empirical research around the world into  
 with varying degrees of psychological and physical  
 would different versions of truth close to their hearts  
 who inevitably demise. We interact with others with  
 help us come to a state of psychological grace which  
 ing to die. We each have versions of reality that

I will survive even as Greg doesn't. From one perspective, that is a selfish process but the reason I would do an interview with you is not necessarily because I know that I will get my name in the zine. It's ultimately because these ideas are important to me and by sharing these ideas I feel as though the world is a better place. That, and it's fun to talk with you and eat sushi. Remember that I am not a slave to my subconscious mind. I get to make rational choices based on reason about what I do and why I want to do it. That's the beauty of being human, and that allows for an altruistic and benevolent component even in the midst of the "selfishness." Regardless of what the contribution is, it is important to realize there are two sides to one's contribution. There is that side that gives us a sense of satisfaction. There is also a side of your contribution whether artistic or personal or business or cultural that is giving to the world, as long as the process and hopefully the product as well have integrity.

I'm curious about what your movie presents concerning our fear of mortality and our cultural denial of death. Before *FFD* came out I had already thought a lot about death as part of the rejection of my Christian upbringing. I accepted death and know that I will die at some point, be it fifty years or five minutes from now. I will die and that's not an issue for me. Am I missing some of the ideas that you're trying to present as I don't feel I fear death or mortality?

You're not missing anything actually. But you are also not immune to the psychological underpinnings of this process. You, as a human animal, are affected by these life and death suggestions about your responses to mortality anxiety even if consciously you have come to the decision that you are not worried about your own death. Your actions and reactions in the world, which either soothe or exacerbate on a conscious level that you have conquered, overcome, or even resolved your anxiety about your own mortality. That's what's so challenging about these ideas. Current research in the world, which we talked about in *FFD* and which I mentioned before, shows that these psychological underpinnings exist. People ask all the time, "Well, what about me? I'm not afraid about death." They ask that or they ask, "What about Native Americans they've got it under wraps." And if it's not Natives, they ask about the Buddhists, the Protestants, the Baptists or whoever, they are culturally affiliated or personally sympathetic. Everyone seems to have a handle on death. Everyone has their own means by which they have figured out the problem. Ernest Becker's suggestion was that these anxieties are psychological underpinnings beneath the surface of our day-to-day actions. So yes, you are not missing anything at all. If you have found a way to make yourself feel better, about the fact that you are going to die someday: awesome. Becker's suggestion is that we take the fear and we transform it into things, processes, relationships, understandings, belief systems and if you've found one that works for you, whether it's post-Christianity, or what have you, then right on. What the question becomes, what the question really is, is exactly what we do with the fact that we are still influenced by these psychological processes even if we don't realize it. So that the ways you might still gravitate towards someone similar to you or push away someone who is different from you.

S. "

Truistic and



# greg bennick

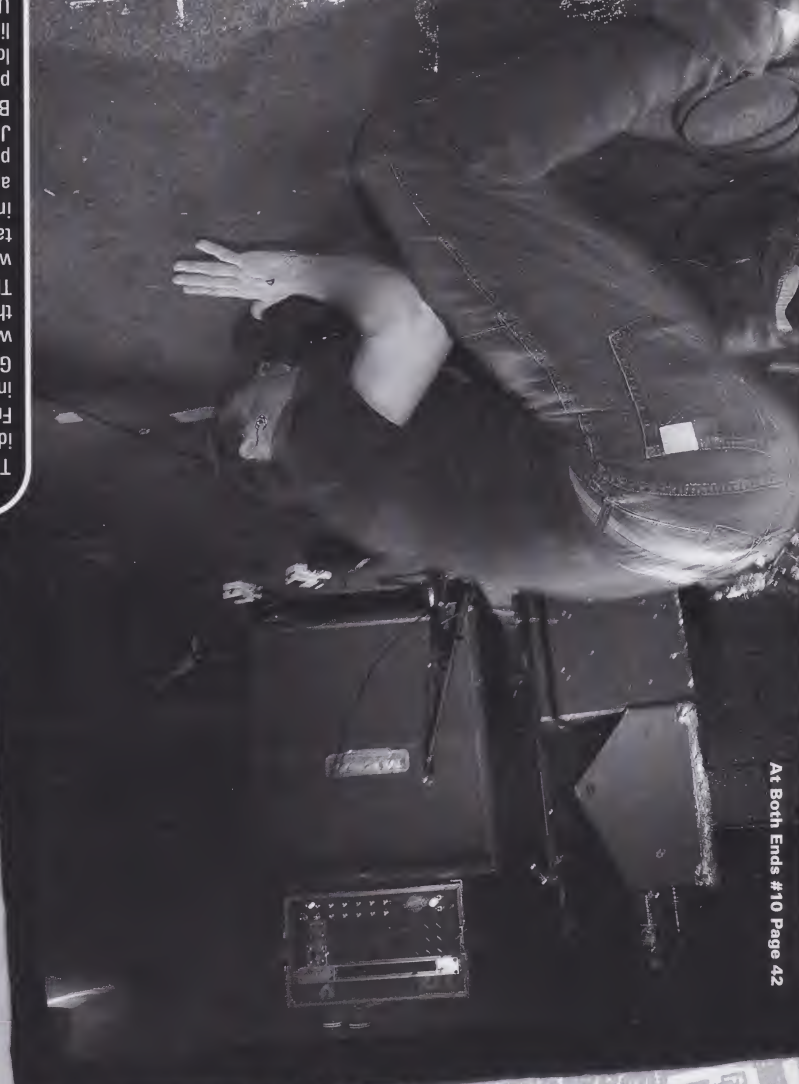
Though Greg's musical endeavours have been deeply explored in many, many interviews, the side of him that produces films and operates in that world seems to always be more of a footnote than anything else. Unhappy with the depth these deeply interesting subjects have been explored in the past, I set out to interview him concerning these aspects of his life. Photos courtesy of John E. Hollingsworth.

We wake up then  
casually sit on the  
grass doing an  
interview about the  
nature of violence after  
enjoying a nice meal:  
this is largely a circus.





# SILENT DRIVE



At Both Ends #10 Page 42

One of my favorite places I've been is **Exeter in Devon County, England**. It's an old and intimate town that constantly bustles with foot traffic behind two-thousand-year-old Roman walls. I won't forget, and I can't wait to once again have a few pints with my friends by the cathedral in the centre of town.

—Sam Virgins/No Friends

The best place I've visited on tour is also city where the best show I've ever played happened. Coincidentally, it happened just a few days after getting this email because before, I was feeling like I'd write something bland. Two of my bands, Offsides and No Harm Done, toured together and we played in **Mexico City, Mexico**. We were told we were the second and third American hardcore bands to ever come and play there, which was pretty wild in itself. We had to take a fifteen hour bus ride to get there from Texas. We got to see Aztec ruins and some incredible free museums and art exhibits showing different periods from the Mexican Revolution up through contemporary times. I had never been through such a sense of true history before. Every person we met in the city was beyond kind to us and just appreciative that we took the time to get down that far into the country. Both sets got an incredible response, but more-so for Offsides, which was amazing for us as it was the first totally chaotic set we've had. It was a real sense of community and chance to visit Mexico City, I highly recommend it.

—Charles Chaussinand / Get Outta Town Records

There is a little town outside of Reno called **Carson City**. I was in Reno to see the Scared of Chaka reunion a year or so ago and had an afternoon with nothing going on. There is only so much to do in Reno so me and some dudes headed up there with only a vague notion that it was a cool place. It is a little strip straight out of the old west. It is kinda touristy but I still dug it. The full on *Deadwood* style streets... Bars with lots of gambling... I mean... You know it's not really the old west and you know that you aren't gonna get in a gunfight but it's nice to kind of throw yourself in that mind frame and pretend for a little bit. I am probably way too old to be playing "cowboy" in my head, but this place has remained in structure, the same for over a hundred years. I felt it only appropriate to do shots of whiskey and lose money on the table. Unfortunately, I didn't have time to sleep with a prostitute with a heart of gold...

—Mike Wiebe/The Riverboat Gamblers

Terror went to **Honolulu, Hawaii**. We stayed at Waikiki Beach and hiked Diamondback Volcano. It was really awesome!

—Dave/Terror/Down To Nothing

I could mention obvious places of interest, those with historical meaning, like where the Treaty Of Versailles was signed. Auschwitz or where the Rhine River enters Holland where the first Dutch native settlers once came to the Netherlands. I could mention the house in which I grew up, but to most of you that would be of zero interest. Being a geographer I find almost every place to be of particular interest, from Shenzhen, China to Huntington Beach, California, for different reasons (people, food, geology). Well, if you happen to be in Berlin, Germany check Yellow Sunshine in Kreuzberg, a typical German alternative cafe with great vegan burgers and check the Wannsee, and the house of the Wannsee-conferenz. If you are in northern Umbria, Italy, there is a great family restaurant just outside Scheggia, called Sole e Luna. Go there on a Saturday night and witness the Umbrian family lifestyle. This summer I found some great fossils of the Mesozoic near Tournus, Burgundy, France; ammonites of some 165 to 200 million years old. A place where I like to go every now and then is the maze in **Saffron Walden, Essex, Great Britain**. It is a little limestone maze on the edge of the town's green. It is a town near Cambridge, one of those 'we-are-all-healthy-happy-upper-middle-class-people-kinda-towns' but the maze is a contemplative maze. The legend says that when you follow the tracks through the maze that you walk something like almost a mile (the maze itself is rather small) and walking that distance gives you just about enough time-for-thought to process whatever is on your mind. In a society based on speed, technological development, marketing processes and so on it is just a nice change of pace.

—Marc/Birds Of A Feather

One of my favorite places visited on tour was **Lima, Peru** with Bane. The promoter's name was Gonzalo — whom I called Garbanzo because I'm an idiot — took us out to see the city. He put us up, fed us and took us to the San Francisco Catacombs inside of a church. When we were walking around inside the catacombs there was also a huge class of schoolgirls there as well. Gonzalo gave out a filter for our show to one of the girls, they found out we were an American band and it was like Beatlemania! Kids went nuts and thought it was so cool that we were an American band there to play a show. They started to try to steal our clothes, they wanted our autographs, Nate's hat was almost taken off his head and there were a bunch of awesome photos taken of all this. For some weird reason none of the girls cared about anyone in the band other than Nate and I. Gonzalo must have pointed the two of us out as being band members and that's why they went so crazy. We have these photos of us with hundreds of kids around screaming like we are Elvis, Michael Jackson or something! For twenty-five minutes in Peru I was famous like The Beatles! Later that night we went out to a Reggaeton concert that was totally packed, people were dancing, it was totally not our style at the time but now I love it. So after the concert we went out to some clubs and tried to dance just like they were at the concert and probably looked like idiot white kids from the US. We probably stayed out until five AM that night. The next day we went to a mall full of fake clothing and burnt DVDs. I definitely bought three pornos there and never even got to watch them. Aaron Dalbec, I want my porno back!

—Zach/Bane/Silent Drive



SEVEN  
GENERAL  
TIONS  
THAT OPEN THE EYES OF THE BLIND

# die young

On our first European tour we played in **Kolbuszawa, Poland**, a really small town. Arriving at the venue after a long, foodless drive we flew out of the van doors like a swarm of starving locusts. By the time the promoter had finished saying, "Dinner is ready!" I was already at the kitchen table, fork in hand, my hungry eyes locked on the huge silver pot on the stove. The smell of cabbage filled the room, reminding me of Sunday dinners at my Grammy's when I was a kid. There were excited eyes all around as plates were brought over but after the plates hit the table, our eyes were filled with new emotions. Shock! Horror! Fear! What lay before us recalled the infamous scene in *Indiana Jones and the Temple of Doom*, where Indy and friends are served Grammy's cooking as I had hoped but rather what appeared to be a mound of monkey brains and live snakes. This "dinner" was not the Polish version of my wet, red hay, oozing blood, filled with the tips of human pinky fingers. The scene, once a benign and even charming boiled cabbage, had turned sharp, burning my nose. The promoter, his friends, and the chef – a very nice looking Polish girl – all made motions with their hands for us to eat. No one made a martyr. I would eat the pinky finger. I plunged my fork deep into the blood mound. My band mates looked on as I braced myself for the worst. What I hadn't done, however, was brace myself for the best. This wet hay was the most delicious thing I had ever eaten! My face lit up and I forked heap after heap into my mouth. My bandmates followed and we polished off plate after plate. Before we left the show, I asked the nice Polish girl for the recipe for this amazing vegan blood stew. "Cabbage, beet", and... um... ingredients? I'm sorry. My English is very sad." It was very sad indeed, but because of her cooking I will never forget Kolbuszawa, Poland.

—Davin/Kingdom

**Malaysia** takes my vote. It was a lesson for me to learn how different South East Asia is compared to Korea-China-Japan. I was under impression that the culture in general was heavily influenced by Muslim, UK and China but they managed to mix it all together and create something very unique. What's outstanding was Batu Caves Temple, which are magnificent caves and an important religious landmark for Hindus. I am not Muslim but was blown away by this human-gous statue, the world's tallest statue of the deity. OMB (Oh My Buddha), so huge! In order for us to get to the caves, we need to climb up thousands of stairways and exploring in the cave itself was mind blowing. Oh there were the antics of monkeys along the way. The biggest surprise, by the time we got to the final destination, we heard a very familiar song being played. Remember the Here Krishna part of the first song from Shelter's *Mantra* album? It was just totally unexpected and made me sing along even though I am a Buddhist.

—Ki Seek Seo/The Geeks

## —Phil/The Black Numbers Records

**Belgium** holds a special place in my heart. I just got back from a festival over there which was pretty amazing. I had planned on meeting up with some friends who were playing but they were unable to make it at the last minute and had to cancel. Having no idea where I would stay or how I would get around (or if I would know anyone) I went anyway. I spent the better part of the first day figuring I would squat a construction site about a mile away, having no better options for shelter. I ended up making friends with the people from Shield Records and just hanging out with them, sleeping on the floor of the big merchant tent and drinking Belgian beer and telling stories all night. By the end of the trip, what had started as something scary and essentially a bad idea turned into something amazing. The food was great, the culture was different and the people were very, very kind.

## —Chad/S.B.V.

Even though we didn't manage to actually play in Philadelphia back in '04, we managed to spend a good amount of time there (with the very cordial Fat Rich as our tour guide of sorts). It was almost kind of a "home base" during the week we were on the east coast. I really enjoy the architecture in that city and it makes a lot of sense that a good amount of movies have been filmed there since it has a very cool and distinct look. I also really enjoyed hanging out on South Street. Just going to record stores, getting addicted to water ice and Wawa raspberry iced tea plus scarfing possibly the best falafel I've ever had (amongst other killer vegan eats). You will certainly hear no complaints from me about Philly and I hope to visit there again some day. Hell, I was so taken with the city that a short story I recently wrote even takes place there!

## —Daniel/Die Young

I'd really like to spend more time in Iceland. Die Young got to play there in October of 2008. When we arrived at the airport in Reykjavik it was the first snow of the season. Over the course of four days that we were there, we got to swim outside in a geothermal lagoon (in near freezing weather), see some amazing waterfalls, craters and geysers. The landscapes in a lot of areas struck me like something out of a Star Wars type film, like we were on some sort of distant, cold moon planet. It is one of the only places I have been in the world that really felt "different" in terms of just having your feet on the ground there. That says a lot considering that we only got to catch a glimpse of what Iceland has to offer because we spent all our time within a region called "The Golden Circle" which is no more than a couple hours out of Reykjavik on the west end of the island. Apparently there are all kinds of other geographical wonders that we weren't able to see. I also like the fact that only about 300,000 people live on the entire island.



# Shai Hulud



**—Paul/Sinking Ships/Gone But Not Forgotten**  
I highly recommend going to Bryce Canyon National Park in Utah. It's kind of near the Grand Canyon but it's not nearly as big. There will be about a quarter of the people so it's nice not to have all the crowds and it's absolutely stunning. It's a really underrated national park in the US.

**—Ian Callaghan/Ordeal**  
more could one ask for?  
mocks while reading and listening to the local feminist radio station. What a huge community volleyball game, late-night dancing, relaxing in ham-town's role in the revolution following Reagan-funded civil war, playing in out of a stick, cooking the fish we caught, talking about local history, the geous landscape I have ever seen. I loved making my own fishing pole is next to a beautiful river on a hill. It's a small town with the most go-friends took me to visit their hometown of Paiwas in the countryside that Paiwas, Nicaragua. While I was on a study-abroad trip some

**—Dominic Rubi/Fall Apart**  
place to go to in Berlin.  
healthiest way to eat, but if you're into good fake meat it's definitely the available. They can make most of the meals vegan as well! It's not the en-burger, fish-burger, bacon-burger and a lot more. Even currywurst is King. You can get all different kinds of burgers like cheeseburger, chick-not like a usual vegetarian restaurant, it's more like the vegetarian Burger One of my favorite restaurants is Yellow Sunshine (www.yellow-sunshine.com). It's in Berlin Kreuzberg close to the Coretex record store. It's and even more importantly, there are a lot of good veggie restaurants! Berlin is always nice to visit, there are a lot of cool record stores

A Wilhelm Scream did a ridiculous amount of touring in 2008 all over the globe but one of the shows that will forever be stuck in my mind was when we played Houma, Louisiana. Houma is about an hour south of New Orleans (pretty much IN the bayou), we'd never played there before and we weren't entirely sure what we were getting ourselves into. The promoter of the show, Tucker, a slightly dishveiled yet lovable dude demanded that we come to his house before loading into the show. As you may expect we had our "this is going to be weird" mentality upon arrival at this kid's house. We showed up to a "driveway party" consisting of about thirty kids, some half-in-the-bag, others just getting started. We were treated to a feast of rabbit, oysters, crawfish and other Creole delicacies. I, myself, was treated to a lecture on the many flaws of Socialism by a guy named Stu-Jay as all of us decided to go with the flow and join the pre-show party. When the time came to go to the show, we piled in the van and headed to a venue called The Brickhouse. It was mixed with kids who were there for the show and also the local "usuals." We loaded in past a stunning cast of characters that us Northerners only see as extras in Adam Sandler movies and X-men comics. The most notable being the fellow I met when I was brought to the green room of the club, an empty room with a guy dressed as if he was ready to dance on *Soul Train* in the mid-seventies and was babbling incoherently. I had to ask the owner about him, getting the response, "Oh! That's Moses, he kinda came with the building." All sketchiness aside, Moses was harmless and we ended up talking old punk bands with the local operators. When the time came to go on stage, you could smell the rowdiness of the kids in the air (like any good crowd, it smelled like body odor, Fert Plus and anticipation). The set was one of those that you don't forget, any energy you gave to the crowd, they gave right back to you. Everyone was laughing, drinking, singing, moshing and having a great time. The kids from Houma put themselves on the map to us and all of us in AWS cannot wait to get back there to do it all over again.

**—Brian Robinson/A Wilhelm Scream**

Hands down, our favorite place to travel to is Wilkes Barre, Pennsylvania. Yeah, we have a lot of friends there, but that's not even the main draw which is sweet sauce pizza. The joint is called Angelo's and it is the best pizza you have ever tasted in your life. The way the cheese and the sweet sauce are combined is enough to make even the strongest man hard underneath the zipper. When this question was posed to us no questions asked; Angelo's had to be it. Props to Title Fight for showing us the ways of this pizza delight.

**—Balance and Composure**

One of the coolest places I've ever been was Seoul, Korea and there was this venue we played called Skunk Hell that reminded me of CBGB's. That is one of the few places they have hardcore shows there. It was so special because it was so far away and the kids seemed more sincere than anywhere I've traveled outside of my own country. They were absolutely nuts and some of the craziest moshers and stage divers. Another thing was a zoo we went to. I can't remember the name but it was probably the craziest zoo I've ever been to because there were so many monkeys and I just love those animals. There was also a gondola you could take over the entire zoo — which was huge — so we watched them feed the lions and stuff like that. We also had Korean BBQ which was one of my favorite experiences of that tour. It was really cool because they'd bring all the food to your table and then you'd have to grill it right there.

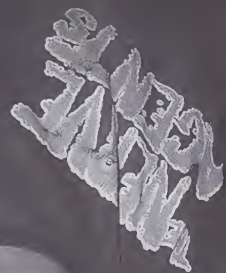
**—Jared/Down To Nothing/Trapped Under Ice**

It may sound like an obvious answer, but it's the damn truth: Japan. By a long shot! Japan is truly the only place I've been where I feel like I have either stepped into the future or onto another world entirely. Between the food, culture, sights and overall uniqueness, Japan makes it to the top of the list of all the places I have been fortunate enough to travel to, and that's even without gushing about how kind and welcoming the people are.

**—Matt Fox/Shai Hulud**



# no trigger



A few years ago we were holed up in Oakland with a few days off before we met up with Good Riddance for their final farewell shows in So Cal. We decided to head out to Yosemite National Park for a couple days. We camped at the historic Camp 4 in Yosemite Valley, saw at LEAST 900 bears and the most unbelievable views I think earth has to offer (Yosemite Falls, El Capitan, Half Dome, etc.). We all left completely mind blown. It was and still is my favorite place I have ever been while on tour.

—Tom Rheault / No Trigger

A really cool place I've visited and to this day my favourite location on earth is **New York City**. I've been with many times and just immediately feel at home. As with most European countries we grew up on American culture so it was just like being in all those movies we grew up seeing. The other amazing aspect about New York is the availability of awesome vegan food. Portugal is a pretty meat oriented country. Hell, we still have bull-fighting! But New York is very vegan friendly. I just have the best times in terms of food whenever I go there. I also love the cultural part of the city. It's outrageously diverse: museums, shows, movies, everything. Where else can you watch *Evil Dead: The Musical* and sit in the splatter zone where you're showered with blood? Insane! So yeah, New York is my city of choice.

—Luis/Day Of The Dead

I recently played a show in **Istanbul, Turkey** with Hatebreed. I really wasn't sure what to expect especially since people were telling me they hate Americans in Turkey. That turned out to be a bunch of bullshit. There are about 11 million people packed into this city and there was plenty to see and do. I enjoyed some Turkish coffee, Turkish delights, lamb, pita and goat's cheese. There are Roman artifacts all over the town that are still pretty much intact. There are mosques all over the city because Turkey is a Muslim country. These structures are massive and stand out all across the city skyline; definitely a great place to visit.

—Chris Beattie/Hatebreed/Blackened

I've always been a huge fan of the Northwest, especially **Portland, Oregon**. Besides having a number of friends in the general region it's a very well-designed city in that it's easy to navigate, it is (mostly) flat making bike riding ultra-convenient, the businesses within the city are primarily small/independent run by everyday people, the plethora of wonderful vegan eats and extraordinarily good coffee, beautiful nature not too far away, it never gets too cold (unlike the Northeast) and especially the very progressive nature and eccentric feel of the town. Furthermore, so many of the houses and neighborhoods in town are beautiful and, from what I understand, rent is pretty affordable. Just a great town through and through! As far as places I've played, I've actually had plenty of good luck playing **NYC**. While I don't always recommend this town to bands due to the incredible hassle that can go along with just getting into the city, parking, and playing a show that makes it worthwhile, I have had good experiences here. Somehow it seems every show I've played here over the years has been at a cool space with cool bands and attended by good folks, sometimes two shows in one day too! You can't ask for much more than that.

—Ryan/Hex Records/ Mistletoe

I went to **The Grand Canyon** in July 2006 which was one of my favourite things ever. We spent six or eight hours there and at first it was so scary to walk around near the edge but by end of the time we were jumping around, hanging off the edge and jumping over fences. It's such a huge place and you feel so small. The Grand Canyon in Arizona is the coolest place I've ever been.

—Chuckie Edge/Merch guy extraordinaire

One of my favorite places I've ever been to is **Stockholm, Sweden**. I was mesmerized the second we arrived, the city is a blur of beauty and functionality, a perfect blend of aesthetic marvel and utilitarian glory. We went to a few music stores to check out Hagstrom guitars, which I fully back by the way, and in one of the stores I found a guitar that Kurt Cobain had smashed when Nirvana played this city. I had an amazing cup of coffee right around the corner from the venue and I saw several of the most strikingly beautiful people I have ever seen in my entire life. The people still paled in comparison to the city though; the view of the bay from atop the hill where we were hanging out was just unreal. The whole city just really had a profound impact on me. I found Stockholm to be essentially the most beautiful and most interesting place I've seen thus far in all of Europe. Not to mention the show was sick.

—Jay Pepito/Reign Supreme











on the same page. With all of that, we've set some high standards that we're not willing to compromise for the sake of just being a band. Wait in Vain is more than just 5 guys with completely different attitudes towards life and the only goal amongst us is to play songs. Wait in Vain has to be a solid unit of individuals who have, for the most part, the same motivation and mindset of being aware. Otherwise, it would make no sense to do Wait in Vain.

You've talked about the activity of Wait in Vain. You are either in spurts of extreme activity or you are dead quiet, at least from my perspective. You're doing around 50 dates in Europe this summer and you've also mentioned something about a full US tour in the fall. Because of this inconsistency do you think it has limited to lifespan of the band?

Yeah, that has a lot to do with the energy that it takes to find someone to fill in on drums. With Trial it's easy, "Hey Alexei! you want to play drums on this tour that we are going to go on with Trial!" and it's like, "Of course." We'd both play two sets and it's easy that way but to try to find another drummer to learn all the songs and either relocate or have to fly makes it really hard. The band this summer is doing all that we can. We are doing Europe, we'll try to do the US after that, and from there try to do little trips.

If you are looking at it that way then do you see any more releases in the future or is it just too soon to tell?

As far as recording goes, I've got some ideas but I've just been too busy to get them written. Roger, Joe,

definitely takes its toll on being able to do things. Without a drummer it starts to wear you out on trying to find people to fill in. Everybody plays guitar, everybody plays bass. If I quit you can find a singer but finding a drummer that's good is almost impossible and probably contributes to most bands' breakups, you know? How many drummers does Bane have right now? Bands go through drummers pretty quick and for some reason drummers are of a different mindset and are just a different beast altogether that just don't function the way that everybody else does, you know? Ha ha. Europe is booked and we have to find someone for the fall because James can't do it. We aren't going to quit but we aren't going to be the most active band

a couple songs that are ready to record. I don't know when we'd record them but I assume there will be at least an EP in the future.

I remember a few years ago Wait in Vain played Vancouver and you went on a bit of a rant or speech about how people bug you because you are older. You talked about how it's really unfair to hassle people about things they can't control in their lives; for example, aging. Seeing as hardcore's median age is somewhere in the late teens or early twenties where do you feel you fit in? Do you feel there is any role you need to fill seeing as you are someone who is established in the hardcore scene.

I honestly don't feel that different than a twenty one year old kid. When I go to a hardcore show I don't feel like the "old man" even though I know I'm older than most people. I don't feel I'm old at all, even when I'm in everyday life and out on the streets I don't feel old. I'm not trying to be cliché and say that hardcore keeps me young but at the same time I don't think my mindset is one of being immature or naïve. There is so much more life to live and my age defines nothing

# "THE...MOTIVATION AND MINDSET OF BEING AWAKE."

other than I've been around longer. I don't feel like I'm "twenty-four," so when I go to shows and people say, "Oh, old man what are you doing here?" it makes me think, "What do you want from me? What would make you feel happy? Do you feel uncomfortable because at my age you'll have sold out or be in a suit and tie working a nine to five job? Is your expectancy of life within the hardcore scene so short that you have no faith that you will be here very long?" I take it very personally and that's why I'm still around, it's because I care about this. It's been a part of me for so long that I can't see my life any other way. If I was never able to go to another hardcore show again then I'd be really depressed, I really would. As much as there are so





bands that we really loved. It was only really until I was old enough to have the money to do so. When you're young you're not financially stable enough; some people are but I wasn't able to pour my money into a label. That's why the label happened to come later in life. As far as being active in the hardcore scene and why I "disappeared" for a while, when I left Champion and returned to Seattle after that west coast tour it seemed like there was a lot of shit talk that had gone down. A lot of people just passed judgment on me; I would show up to shows and just get the cold shoulder. People who I thought were my friends kind of shunned me. So, you know, I would still go out to see the bands I wanted to see but I didn't attend every local show. If you didn't see me around in that period of time it was probably because I either didn't care about the bands that were playing or I didn't want to go to a show just to see kids that didn't want to see me there. After a while, I wanted to do a new band. I toured with Amendment 18 in Europe and it really got me excited to be playing in another band. Especially in the UK I got really excited and inspired about hardcore again because they were really positive and stoked on everything, that got me stoked and into doing a new band. It had been about a year since I had been into playing music and playing guitar again in a band. When I returned from that tour I decided that whether or not people are going to support this in Seattle, I couldn't give a fuck because I just wanted to be in a band again and say things that are important to me. From then on I guess I have been more active than I have been in years.

**I'd heard that at one point you were considering moving to California to join Amendment 18.**

No, that's a total rumour. There's no way I would ever move to So Cal. I think the LA area is a shit hole and I would never move there. I love the City of Seattle and there are a lot of great friends I have here. There's no way I would live anywhere else other than Seattle.

**Seeing as you are originally from Sacramento and there are no members of Wait in Vain that are originally from here do you think that gives you a different perspective on your band's involvement in the Seattle scene?**

Well, as far as the members of Wait in Vain and why they are from different parts of the country, here's the deal. The drummer situation has always been impossible to, frankly, find anybody who's good enough to play the songs because they are not just straight forward hardcore songs. To find anyone who can play them, play them well, and be in a band in a serious manner is tough. This is not to knock Northwest bands because there are a few that strive to be as good as they can possibly be and not just play songs so they can be on tour. That's made it really difficult to find a drummer. With bass and guitar, which happens to be Roger and Joe, they just happened to be here and looking to play in bands. A lot of kids in the Northwest are really young because the turnover rate is pretty high and it cycles pretty quickly. The guys that are here and are playing are already in serious bands. It just makes it really difficult to keep Wait in Vain as an active band and why we have to keep getting transplants. James from Final Fight, who is awesome, will be playing drums in Europe and there is Adrian from Seven Generations who will be playing second guitar in Europe and likely playing every tour after that with us. It's been more an issue with a caller of edge band and we want to be a vegetarian/vegan band but that's sometimes been difficult as well. We have a lot of standards that we need everyone to adhere to because we want to be a solid unit and be

I've always wanted to do a label ever since I first got involved in hardcore and punk knowing that anyone could do it. That's why I started a band and was in it because it could just be us, we could do it, we didn't have to be the greatest musicians, and we didn't need to be businessmen to put out records by our friends'

at this point in your life? now motivates you to be really active within hardcore opportunity to abandon hardcore completely so what ever are. So many people would have just taken that label, a band, and being more active than most people to shows and being casual about it, you are doing are "back" but it's not just a case of you coming out of the hardcore scene for a period of time. Now you





**W**ait In Vain has slipped under a lot of peoples' radars in the past couple years which is a disappointment seeing as they are one of hardcore's better bands, both musically and lyrically. Much of this is due to a constantly changing lineup that has really taken its toll on the ability to present the music to an audience. With 2009 becoming what may be the band's most active year yet it will hopefully force heads to start turning towards this Seattle powerhouse. Shortly before their 50 date European tour I caught up with Timm for this interview to find out what's going on. For more information check out [WaitInVain.com](http://WaitInVain.com)

There aren't a lot of Wait In Vain interviews that I've seen and you've told me that, at times, you find them a little intimidating. Could you go into that?

Obviously my past band, Trial, had one of the most outspoken and intelligent people to front a band, being Greg Bennick. It's really intimidating to do an interview because a lot of people have looked at—or are looking to—Wait In Vain to be the next band in succession of Trial and they are expecting me to be this big brain and I'm not that guy. I feel that sometimes I'm not as well spoken as Greg is so it really intimidates me to do interviews. On top of that, I'm just so busy. When I'm asked to do an interview I intend to do it but it will just never happen because I have the record label, work and the band.

Understand that because I was a part of Trial and musically the record sounds like Trial. Yeah, it's a good point that I could establish "Timm Wait In Vain" instead of "Timm Trial" at this point in time.

Obviously the music is very similar to Trial. Do you think a different musical approach to this band would have maybe given you a bit of a "clean break?"

Believe me, if I could write anything other than what I write then I would do it. I've tried to write "happier" songs and I did a little with Champion where I wrote some songs that were a little more bare bones and more melodic hardcore. When it all comes around though, the stuff that I write is just whatever I write. If it happens to sound like Trial then there's nothing that I can really do about that, I'm not the worlds best guitar player and I don't even consider myself a "musician"

I would make the argument that if you are intimidated about your past then that should give you extra incentive to do interviews and speak out to differentiate the two so that the Trial thing isn't looming over you.

Good point. I think the record, *Seasons*, speaks for that but the reviews always compare it to Trial. I can

You touched on Champion a bit and once you were out of that band I didn't really see you at shows and you either did — or people think you did — drop out

so it's a "what you see is what you get" type of thing. To try to make a clean break by writing something else well, I'm just not that talented. Ha ha. I'm a very deprecating guy, aren't I? Ha ha.

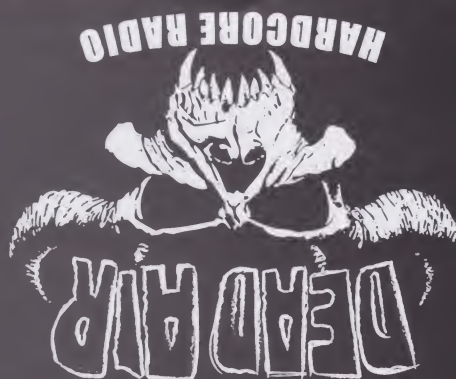
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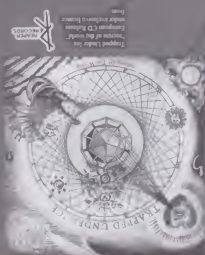
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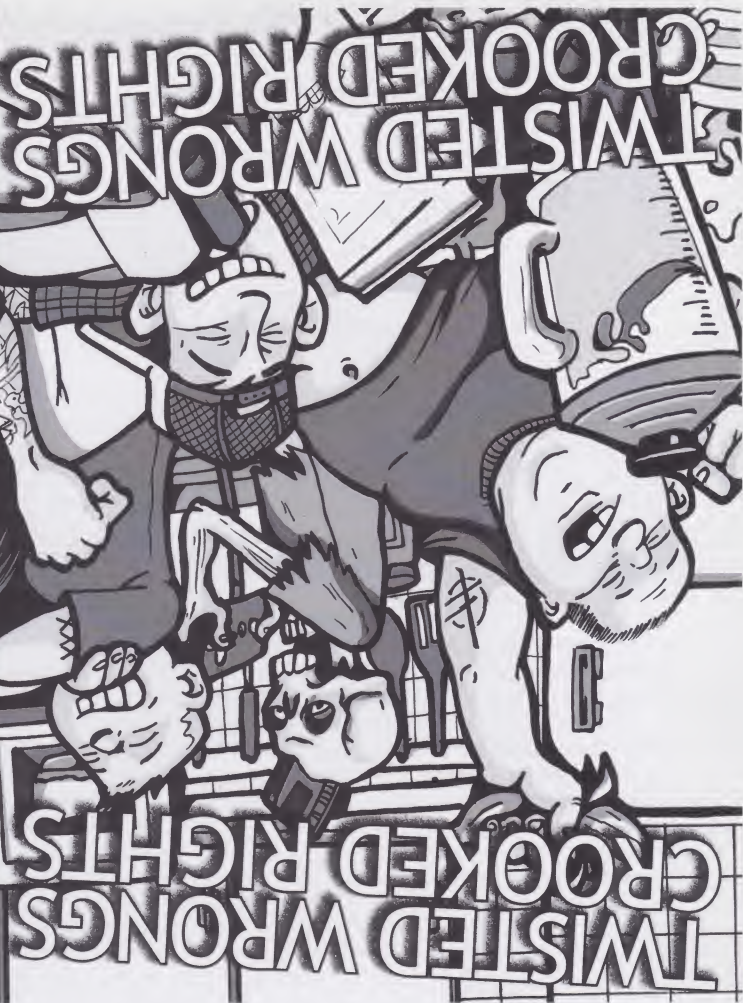
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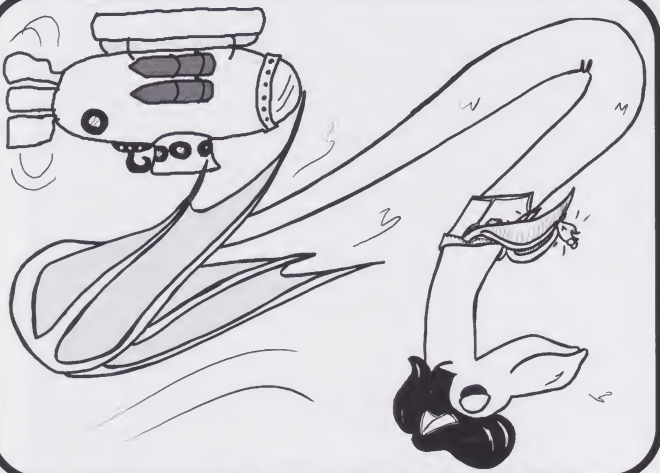
# TOO MANY

The search for animals for which definite evidence has not been confirmed though are still believed to exist. The field also includes the search for animals known to have once existed but are understood to be extinct.

## Cadborosaurus Willis! aka Caddy

**Sightings:** Victoria, BC, Canada. **Earliest reports:** early 1800s.

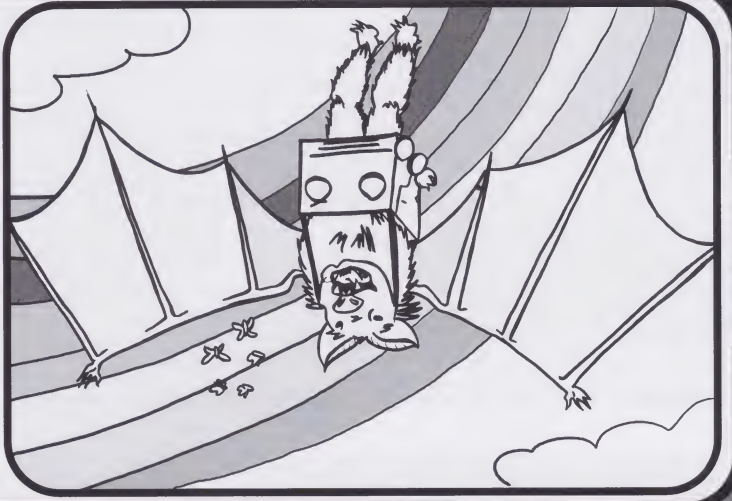
Named after the Cadboro Bay in Victoria, BC this sea monster allegedly makes its home on the Pacific Coast of British Columbia. Descriptions for this animal suggest a serpent-like body 15 to 49 feet (4.6 to 15 metres) in length with a head reminiscent of a horse or even a camel. For limbs it is said to have a pair of small front flippers and longer, larger rear flippers that come together to form a large, fan-like, spiked tail section that is assumed to be used for propelling the beast through the ocean's water. Unusual for many sea serpents, Caddy is said to have some patches of hair, a full mane or even a tuft of fur on its tail; the reports of fur links this creature with zeuglodon, a primitive form of whale. Skin/hide colour is said to be blackish/blue. Alleged sightings of this animal top 300 since it was first reported around 200 years ago, an unusually high number for a cryptid which would also account for the extensive physical descriptions. In 1937, an animal similar in physical appearance to that of the Cadborosaurus was pulled from the stomach of a dead whale and examined by scientists. The skepticism was enough that the research became a humiliation to those studying it and the corpse was disposed of, some photos do remain but that is all.



## The Batsquatch

**Sightings:** Mt. St. Helens, WA, USA. **Earliest reports:** early 1980s.

This winged, avian cryptid was first reported in the early 1980s and associated with the May 1980 eruption of Mt. St. Helens. It is said to be similar to a pterodactyl but with a bat-like head, simian-styled body, red eyes, purple in colour and possibly as much as 15 feet (4.6 metres) in height. Diet is unknown but is believed to be carnivorous as reports of missing livestock in the area have been associated to this winged beast; no evidence has surfaced showing the Batsquatch being the cause. Though the name would suggest a relation to the sasquatch most cryptozoologists suggest this is not likely and merely a clever portmanteau using the words "bat" and "sasquatch." Also believed by some researchers is that the batsquatch is not a distinct species but a misidentification of better-known cryptids such as El Chupacabra or The Jersey Devil as all three share many physical similarities. To further cloud the possibility of this animal's existence there has been no evidence presented in the way of tracks, markings or droppings so many people remain highly skeptical. The only photos of this alleged animal, purportedly taken by a mountaineer in 1994, have never been studied or even seen by well-known cryptozoologists and, in fact, may have never existed in the first place.



## The Zinesterosaurus

aka Shhthive, Stee-ahv

**Sightings:** British Columbia, Canada. **Earliest reports:** Early 1980s.

This is possibly the most elusive of all cryptids as it is rarely seen outside of its cave-like dwelling and displays hermit-like tendencies. It is believed to be a nocturnal beast – which explains the infrequent sightings – though at one time reports of this animal were common during daylight hours that have lead researchers to believe there is a specific reason for this change of habit. Additionally, as another piece of this strange puzzle, the creature was once believed to have nomadic tendencies that would explain more frequent sightings throughout the globe in the past. It seems the beast has retreated to its natural habitat where it is suspected of being very industrious. This biped is believed to be around 5'7" (169 cm) in height, weighs approximately 138 pounds (62.6 KG), has shorter, brownish hair on the top of its head with a light, pale skin. As for diet, evidence has been presented that this cryptid relies on purely plant-based sustenance but, unlike its much hairier Sasquatch cousin, the thirst for alcohol does not seem to exist. Often the Zinesterosaurus is confused with an animal of comparable physical proportions known as the Markpalmapus; however, this creature is more often sighted in the San Francisco area and its mane is much longer. Known to be a crafty specimen, it is suspected the animal in question has a specific purpose for its current elusive ways.





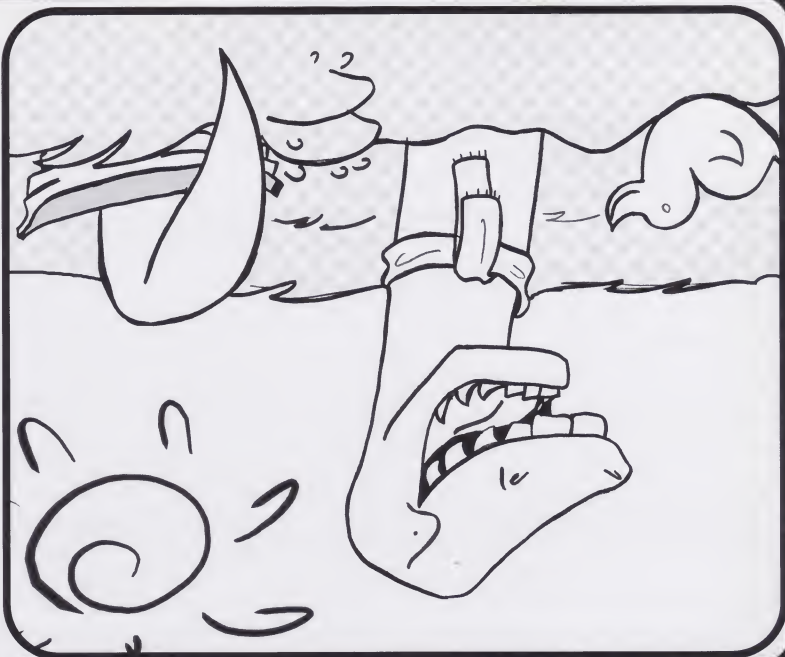
With northwestern North America having a low and relatively concentrated population, a myriad of remote lakes and watersheds, a western border on the Pacific Ocean, mountainous regions, dense forests and — in many areas — a relatively temperate climate one could make the argument this is the perfect spot for many legendary, yet undiscovered, animals to exist. A number of new species are discovered every year, who's to say that one of these creatures that purportedly roams the areas from Canada's North all the way to California might not be the next?

Art by Melissa Pipe

## Bigfoot aka Sasquatch, Yeti, Sasq'ets

**Sightings:** entire Northwest. **Earliest report:** unknown.

This ape-like creature, along with its relatives worldwide, is possibly the most well known cryptid and often featured in movies, commercials, as an Olympic mascot and has even lent its name to the famous monster truck. Reported to range in height from 6 to 8 feet (1.8 to 3.0 metres) and with a weight falling in the range of 500 pound (230 KG) this hairy, biped humanoid beast can trace its roots back to the legends of the Pacific Northwest indigenous people. Reports vary as to the alleged demeanor of Bigfoot, ranging from an aggressive, territorial beast to a peaceful — possibly vegetarian — creature or even that of a mischievous and playful animal with a taste for beer. In the 1920s a series of newspaper articles by J.W. Burns were written combining many legends of a "wild" or "hairy" man that lived in the British Columbian forests. Burns named this "man" the Sasquatch, derived from *Sasq'ets* in the Halkomelem language of the Coast Salish people. Fast-forward to 1951 when, Eric Shipton's photograph of what he described as the footprint of a Yeti cemented the creature in pop culture. Later, in 1958, a construction worker in northern California alleges to have found several large footprints at a work site; eventually, he cast the prints in plaster to show non-believers, this led to the coining of the term "Bigfoot" and a renewed interest in the creature. Then, in 1967, the famous footage, supposedly of the animal, was shot in the same area of the 1958 occurrence though the film's quality is low. As a result of being the most famous cryptid this beast is therefore the most sought after and, for that reason, the centre of many hoaxes. Infamously, last summer in the U.S. state of Georgia this was the case where two men purported to have found the monster and were keeping its remains in a large freezer. Though these two were shown to have intentionally misled the public many legitimate Bigfoot researchers feel this incident only damaged their credibility and ability to be taken seriously by the mainstream scientific community.



## Ogopogo aka N'ha-a-tik

**Sightings:** Okanagan Lake, BC, Canada. **Earliest reports:** unknown.

A point of pride for the Okanagan area of British Columbia is the world famous Ogopogo that is said to inhabit this popular tourist area. Postage stamps have been minted, a monument has been built, the animal is featured on the jersey of a local hockey team and it was the codename for Microsoft Publisher 97 during the program's development. This lake creature is reported to be snake-like, 12 to 70 feet (3.6 to 21.3 metres) in length, have a visage with reports ranging from being reptilian to even goat or horse-like with a skin of greens, blues, black or gray in colour. Okanagan Lake, which it is said to inhabit, is quite large and approximately 79 miles (127 KM) in length, 2.5 miles (4 KM) wide and even as deep as 1000 feet (300 metres) in some places, which would provide this creature with a large habitat. Some researchers believe that during the thaw of the last ice age the creature(s) may have swam from the Pacific Ocean, up the then bloated Columbia River and eventually into what is now the Okanagan Lake in search of food. Then, as the waters receded, the giant serpent(s) perhaps became trapped but evolved over time in order to survive in a fresh water environment. The first alleged sightings are found in the legends of the Salish first nations people and refer to the *n'ha-a-tik* or "lake demon." The first of more recent reports happened in 1860 when a man's horses were pulled under water and disappeared from an unknown force. Later, in 1872 the first documented sightings occurred when European settlers were colonizing the area. Moving ahead to 1926, a major sighting is reported to have occurred when around thirty cars of people claim to have seen the monster. Films of the Ogopogo began to appear as technology progressed with the first in 1968, then in 1989 a used car salesman claims to have video taped the monster twice. As the years have passed the original fierce image and stories associated with this aquatic creature have lessened and Ogopogo is now thought to be peaceful though still very mysterious.





problem, if you don't want to do it then you'll not have to. I went and they saw that I would be a pain in the ass so they sent me home. Usually they evaluate you for two days but they sent me home after one because they saw that I'm not the right material for them.

most other people's second languages as well. Here I was really worried about speaking English to people who have it as a first language because I find it really hard to speak it in the proper way. I also didn't know what the climate would be at the shows and if I could speak about politics the way I wanted to. I didn't know if it would be dangerous for me or my band, you know? Maybe people would hate us for bringing different topics up. Then I thought that if people are going to hate us because we talk between songs then they are going to have to because this is what the band does. So far we have been in an environment where people care about politics and different issues so it's been cool.

**So you guys are on tour here. What makes Anchor different than other European bands? You guys are making this happen whereas others are not.**

Well we are really trying to progress the band and I'm thinking, "Come on guys, you're not in Kansas anymore, it's Prague so it will be different," it's a government.

Do you think that Sweden's stance of being a neutral country is...  
Bullshit.  
OK, I guess go with that then.

“...if people are going to hate us because we talk between songs then they are going to have to because this is what the band does.”

that I think is fucked up here is that in Europe one band brings the backline and everyone else brings their guitar heads and stuff like that. Here, five bands can play and there will be five backlines, I just don't get it. Why can't people share the same cabinets?

I know that Sweden has a short, compulsory, military service for all males along with a military reserve commitment.

Yeah, you are supposed to spend about 10 to 12 months but there are very few who actually do it. I'm pretty sure nobody in Anchor did it. The thing is that by law you have to go there and try out but because there are so few spaces to get into the military you most likely won't get in; they really only want people who have a passion for that type of thing. There's a law but it's not

Well, if I was to be an ambassador for anything I would be to promote veganism or something like that. I don't see myself as a "European," I think of myself as a human being. That may sound corny because I know over here people are very aware of where they are from. In the US it seems everyone is very aware they are American, it's something they have in their minds at all times. There are flags everywhere, and everything is always somewhere like "blah blah blah American." I don't think of myself as a Swedish person, I just think of myself as, "hey, my name is Claes, here we go!" The thing I've been thinking most is coming to a country where English is the first language for most people. In Europe I speak in English from the stage; it's my second language but it's also

Well, Sweden was said to be neutral in the Second World War but I don't think it's neutral if we let the Germans walk through Sweden to take Norway. They didn't even walk, they used our railways to get there, and that's not being neutral. While this is happening they are helping Finland fight Russia, that's not being neutral. Sweden helped religious people to fight back against the Nazis and organized others and taught guerrilla tactics to fight the Nazis who were occupying Norway, that's not being neutral. All this talk about Sweden being a good country isn't true. Sweden had camps where they tortured and killed people. There's a dark history with a lot of bullshit that they want to cover up because they want to be a clean, civilized country but it's not at all. We say that we have a lot of rules about saying we won't sell weapons to countries at war and only to countries that want to protect themselves but that's not true. We produce plastic mines and explosives that you would only find by walking over and still they want to be a civilized country. It kind of disgusts me.



and more. It would seem that you would be likely to think your country is a pretty good place to live and that it seems to be working well but at the same time you think of yourselves as anarchists.

Well, I don't know if we consider ourselves an "anarchist band" but I think everyone in Anchor considers their self an anarchist. Sweden might be at the top of some lists but they are just lists, we still suck. It just means that there are places that are a lot worse than us. All our politicians – as soon as you start to talk about human rights or something – will start to say, "Well, we are the best in the world so we don't need to do anything. Everything is good and we



much as possible so the government or people will own nothing anymore. When you start having to pay for everything then the poorest people will not have an education or go to schools that aren't as good at the upper class kids. They won't be able to afford to go to the hospital and that's how it is in the USA and it's sick! I hadn't really thought about it in that way but I met Tim from 7 Generations and he had probably broken his finger. He never even went to the hospital because it cost so much. I had never even thought like that because if I hurt myself then I go to the hospital and I pay a little amount of money, maybe \$15, and they take care of me. If I hurt my arm then it's cool, I don't have to worry about it and that is how it should be but

at schools and hospitals where they don't make much money. These are the people who will lose their jobs and have to take the shit from this crisis but they don't even have anything to do with it. The crisis is from our economy and the system we have. It bothers me a lot because it is a cheap excuse to cut down social welfare. The politicians will say, "Oh, we can't do anything else and this is the only thing we can do," and the people will agree with these cuts in an economic crisis and just blame it on the crisis. People think it makes sense but it doesn't, if politicians want to make cuts they can start with their own wages, parachutes, and stuff like that.



slowly our country is becoming like the USA and in a couple years it's going to cost money and it's going to be a class issue if you can fix your finger or not. It's just sick. Sweden definitely isn't as good as people think and it's only getting worse.

**Do you think the current recession is a big problem with this? Right now it gives governments the opportunity to trim away social services they've always wanted to but just blame it on the recession.**

are far above all the others." It's just a list. Women slowly our country is becoming like the USA and in a couple years it's going to cost money and it's going to be a class issue if you can fix your finger or not. It's just sick. Sweden definitely isn't as good as people think and it's only getting worse.

we have the capitalist system just like everyone else, paradise" but we still have a strong market economy, to be good in Sweden and it's said to be a "socialist walk home as anywhere in society. I'm glad if it's said the western world. They are just as unsafe when they are far above all the others." It's just a list. Women

Definition! My first reaction when the economic crisis came was, "Ha ha, there you go motherfuckers! Your system doesn't work." It's natural for this system because as soon as you don't consume as much as you did last year then the system will collapse. I thought at first that we could get rid of this system because it doesn't work but the I realized that it's not the bankers who are going to be hurt but it will be the poorest people, the labourers, those that work

**Anchor is one of the few European bands to tour North America. I can count maybe five European bands I've**

I don't know which system would work. It's tough because that is a really big question. I do know that if you are going to base your system on the interest of corporations and those who want to earn as much money as possible then a lot of people will suffer. I think the focus needs to be on the people and not the profits but it seems that it doesn't really matter who is in power because that power will corrupt them anyway. I don't believe in a socialist state and I don't think that anarchy would work well either. I honestly don't know what would work right now but I think this system is going to put an end to this world. All I do know is that this isn't working and that's pretty obvious.



...what matters

and what's real...

that's what's

[influences] me."



or whatever. So we then get some of our rehearsal space paid for which is really nice. I think Sweden has a long history of putting money into cultural things like sports and music because they feel it's important but every year it gets to be less and less. They aren't going to continue it forever but for right now we can still get some benefits. The whole world is turning right and I think Sweden is as well.

**So you guys, as a smaller band in the "rock world," can still benefit from these government programs?**

Ok, yeah. I wouldn't say that social movements are encouraged because in western countries people are sort of pushed away from that but I think in Sweden things are a little more open. You can think and do pretty much whatever you want without causing too much drama. If I was a communist — and I'm not — I probably wouldn't say that to anyone in America but in Sweden it's not a big thing, you know? You can do pretty much whatever you want and people are going to be like, "Yeah yeah, do whatever, it's cool" and that's really nice because it makes our freedom of speech a lot better. It's not perfect but at least better than a lot of other places. My influences come from viewing the world, I know that sounds really cliché but it comes from everyday life and reading alternative media to stay aware of what's happening in the world. That's where I get my energy and inspiration. It's also what pisses me off because if you want to see that the world is fucked up and really bad then there's a lot of things you can get really upset about. I try to be positive but still not ignore it. I try to see it for what it is and that's how I get my inspiration for everyday life and my political thoughts.

**Is there a lot of pressure in Sweden to live up to some of the history of other bands from your country or even seeing as you a from Gothenburg?**

I don't think the younger kids really understand that Sweden had a really good scene in the 90s. A lot of people know about Refused but lots of people don't seem to know about the bands that much. I've never thought about it that way though, I have a lot of respect for the older bands. No, I don't think about it that way, I just want to rock! Ha ha. As far as being from Gothenburg, maybe if we were a death metal band but we have never had a good hardcore scene. We have a great metal scene and there are a lot of good punk bands that come from our city. Hardcore has never actually been big in any of the bigger cities, it's always been a lot better in smaller, college cities where a lot of younger people live. Gothenburg or Stockholm have never really been good for hardcore.

**I understand that Sweden has a strong history of political involvement through ordinary people, which doesn't seem to be the case, at least currently, in much of the Western World. Could you give a little history on what a "Folkörörelse" is?**

Yes, it's a people's movement but it isn't always about politics. It could be about a football team or if people want to stand up for their local forest or something. In the 60s, 70s, and 80s people got more into protecting trees and stuff like that in the cities so they would form sorts of movements. I wouldn't say it's something that's really ordinary for society today; it's more a thing from the past. When I was young in the 70s and 80s it was more political but I think now people are getting lazy like everyone else in western culture.

**Would the ideas behind your lyrics be drawn from these people's movements or would you say they are more influenced by the hardcore world?**

Well, for North America I think that Sweden is very left wing in its politics. Even our right wing is pretty left wing for people here. We have a long tradition of more socialist thinking though the left wing hasn't been in power for the last number of years; the right wing has been in power for about 12 years now. Of course this is going to influence how I view the world. Mostly I grew up with these political hardcore bands in Sweden that had people who were really involved in politics and had a real passion for all sorts of struggles so that's probably the thing that I like the most, even more than the music. It made me think about what matters and what's real so that's what's influenced me.

I don't know if that answers your question.

**Sort of. From reading up on a little bit of Swedish history it seems that the citizens have a lot more influence on shaping the country than in other nations. It also seems that these people's movements are also somewhat encouraged and it helps people think about a wide range of subjects. So what I'm trying to do is see where your influence is coming from as far as Anchor.**

**You've touched on a little bit about where you get information from and that's also the subject of your song *Viewer/Sender* and there's also a little bit about it in the song *Preying On The Weak*. What inspires maybe not your fear of media control but perhaps your awareness of media control?**

I think it's pretty obvious that when the neo-liberals own a big newspaper like the one in Gothenburg then they will obviously shape the information, protect their own party, and try to take down the Social Democrats, left wing parties, or environmental parties. I don't support any of those parties because I don't believe in that system at all with parties of that manner even though I do hate the right wing more than the left. It's pretty obvious when you read these papers that you don't get the full story and you get sold a whole other story that benefits their party which I think is fucked up. In Sweden when you look at newspaper stand they always try to use words like "shock" or other words to make people think they need to buy the paper. They could do that with anything because look at the swine flu epidemic, it's highly overrated but it's caused a lot of attention in the media and made a lot of people really scared. When we were going to North America people would tell us, "Shit, you're really going? You shouldn't go because you'll come back and make me sick. Are you going to Mexico? Don't go there! You should be responsible and not go!" Fuck, where did they get this information from? I mean, they got it from the media because that's the only place they can get it from. It's so fucked up that the media is so corrupt with this information because they are only thinking about numbers and using information they can benefit from. I could write ten songs like *Viewer/Sender* from just reading the Metro or Gothenburg Post, you know? From reading your website I saw that Anchor considers itself to be an anarchist band. What inspires that? I mean, Sweden ranks at or near the top of a lot lists to do with democracy, gender equality, human development, civil rights, education,



# ANCHOR

**W**ith Sweden's track record of excellent bands it's hard not to have your interest peaked when there's news of yet another hardcore outfit from this Scandinavian kingdom. Always being impressed with the band the times I'd seen them in Europe it was decided to do an interview with vocalist Claes as soon as I found out about their show in Vancouver as part of their recent North American tour. Be sure to check out their most recent release, *The Quiet Dance*, out on xCatalystx and Refuse Records along with stopping by their website at anchor.b-s.se.

**First off, give an introduction to the band for anyone who might not know about Anchor.**

We are Anchor, a hardcore band from Gothenburg, Sweden. We've been around for about two and a half years, some of us have been together in bands before, and we started because we wanted to have an all

**When I think of a country with the highest output of excellent bands Sweden comes first. When I was doing research for this interview I came across Sweden's official tourist page and it had a section that promoted rock, punk, and metal. So what makes Sweden such a hotbed for hardcore and heavy metal?**

The thing is that our local governments have a lot of institutions to help artists. Mostly it's the bigger artists that benefit; they can get a lot of money from being played on the radio. I don't know the word in English but you become part of a circle where you show up, rehearse, fill in these papers, and send them into the government to show you are actually doing something. You might get half the rent for your rehearsal space paid for, that's what we do. We write to them every month about what we're doing as a band, what we have done, and there are a bunch of questions to fill in that let them know if we are going to record or tour

**I know the Swedish government funds a lot of this. A lot of countries aren't willing to fund artists but Sweden is so why do you think that is?**

big reason. lot of these places are easy to get to. That's a really cities because there aren't as many spaces. Also, a

and it's not just for metal and punk. It's harder in bigger



# MASTERING FOR VINYL WITH DAVE ECK

designed for audio quality and the light weight allows the music to flow more naturally — more analog — while the DMM, just chops the low-end right off. The metal-on-metal process also requires the operator to continually douse the metal surface with some sort of chemicals. Chemicals that are extremely dangerous carcinogens, but it's faster and cheaper so, you know, big industry just says, "Fuck it." Like you would expect. You can't get a permit to run one of these DMM systems in the US today although some places already have the permits that have been grandfathered over the years. Still the DMM systems are even rarely used at the studios that have the lacquer systems as well because quality is the obvious choice over time restrictions for any mastering house. Just to give you another idea of how dangerous the chemicals are — in Europe where these DMM lathes are often used because they are inexpensive — the operators of the DMM are only allowed, by law, to work and be exposed to these chemicals for so many hours per day and have to retire at a certain age. Who knows where they dump the waste water?

**What should someone keep in mind when having a recording mastered or listening to the pre and post mastered versions of a song?**

Treat your vinyl release as a separate animal from your CD release. If your primary release is the vinyl, use a vinyl mastering house for your CD and digital mastering as well.



just a mix that sounds a million times better, cleaner and with a lot more depth than what was provided by the numb-skull CD engineer that got all the credit and the big check to do a little EQ work... ha ha. The engineer, who taught me to use the lathe and also my tech, put it simply: it has to sound better for vinyl. Ironically enough, it's also what would have probably been the CD mix when CDs first came out in the early eighties because all of the now-vintage recording gear was still set up for vinyl mastering back then. Like, when all the Clash stuff was released on CD for the first time, they even advertised "authentic vinyl masters" on the packaging. This is also the product of all the high-end gear becoming some of the most sought after vintage outboard gear today. Single stereo units cost in the \$50k to \$500k range each, and used, obviously. Who are you going to find that can tech that stuff and make it work right for you? Pretty soon, there won't be anyone left that knows how.

**It is often said that someone should have a person outside of the pressing plant master a recording, why is this?**

Well it's not that often that a pressing plant masters a recording is why; for one, they almost all farm the lacquer work out. Pressing plants are in the business of replicating the records, they aren't set-up as audio studios. A couple plants offer in-house audio mastering studios which may be safe; I don't know first hand on those. In general you just want to be safe and smart about it; it is the most important part of your record — the grooves or the master CD — so you want to know that you are going through a reputable audio engineer.

**What is DMM (direct metal mastering) for vinyl and how does it differ from the traditional mastering process?**

Direct metal mastering systems are Neumann systems, like my own, made in Germany in the eighties. Really, the Neumann systems are the only systems that ever achieved the high fidelity and warmth that the seventies and eighties vinyl releases began to offer. Bust out that AC/DC, Ramones, Sex Pistols, Reagan Youth, ELO or Rush record and you will hear what I am talking about which was why the Neumanns were really the only ones used after the fifties and still are 99% of those used today. The difference for DMM is that DMM was designed in the early eighties in order to gain an extra two minutes per side for 33 1/3 speed sides, this was the sole objective of the design. In order to gain in those two minutes, Neumann developed a thirty pound cutter head that cut the grooves into copper plates, which also eliminated the need for a plating process from the lacquer stage. The resulting DMM system wound up not really working as effectively as anticipated though because the thirty pound cutter head resulted in the filtering off all of the low end, almost perfectly squaring-off the bass roll-off below 100Hz. There weren't very many made and then the project was eliminated shortly thereafter. Not that you would want to — but with today's digital technology — I can actually produce the same result of chopping off the low-end by putting a high-end filter's pedal-to-the-metal and gain some extra time myself, if necessary. But still, only if necessary for a really long side and it's not recommended to just completely chop every mix's low-end off. Long sides already need to be cut at a lower volume and quality is not typically an issue anymore so why not chop the entire low end off of it to make it fit, right? Unfortunately that's the logic behind it, luckily the tool is rarely required. As opposed to the heavy DMM cutter head, the light weight SX74 cutter head and Ruby cutting stylus of my Neumann Lacquer Mastering System was

BANE



# RECORDS

One of the most confusing parts of releasing the records that come with this magazine has been the mastering process for the songs.

The general idea of record pressing makes sense in my head, so does recording and mixing but mastering has always lead to some confusion. I've only ever understood it as a process that exists to make your recordings sound better but have never had an in-depth explanation as to what this process is. I

decided to ask the person who mastered the records to shed a little light on the subject. His name is Dave Eck and he runs Lucky Lacquers out of the Seattle area. His mastering work can be heard on, among others, records by Screaching Weasel, The Riverdales and Government Warning; online you can track him down at [luckylacquers.com](http://luckylacquers.com)

tenable" should be used loosely here and defined by what the artist, in conjunction with the mastering engineer, defines as "listenable."

**What is the difference between mastering for vinyl and mastering for a CD?**

**Why must a recording be mastered specifically for vinyl even after it has**

**already been mastered at another studio?**

It can all be done at the same studio. Most vinyl mastering facilities also master

CDs. It's just not common the other way around, since vinyl mastering requires

a certain set of skills and experience that aren't easily obtained in this day and

age. Vinyl mastering is often compared to Voodoo and what can I say other

than, "Yeah, it is." To put it plainly, there are only a handful of people left on the

planet that are considered top professional experts on vinyl recording, and yet

they all still admit to barely understanding many of the in-depth concepts of the

physical recording medium that are often left up to conjecture. One of these

professionals was, for some time, the last person alive that could repair the cut-

ten heads for these systems, until he trained others. Many don't realize, not

even the pressing plants, what a thin thread the entire vinyl industry hangs from.

These lathes aren't made anymore, there aren't replacement parts and almost

no one knows how to fix them, let alone dial them in for high-end recording.

Mixing and mastering for CD, while being a very complex process in itself, is

simple in comparison to vinyl mastering. As long as you have a good ear and

know what the artist wants — and perhaps the artist is present — it's just making

it sound the way the artist wants it to. But again, nowadays there is a bit of pro-

gramming involved with the ISRC codes, etc.... You'd be surprised that most digi-

tal mastering houses and even CD replication plants still don't offer ISRC serv-

ice, so make sure you ask for ISRC codes and get some help on how to obtain

those. It's easy and will help you a ton. CD Baby is what a lot of my clients use

to obtain ISRC codes and international digital download distribution. It's cheap,

easy and will keep your music licensed, safe, traceable and available for down-

load purchase throughout the entire world in a couple simple steps. I highly

recommend it. Mixing and mastering for vinyl puts your ears to work. For the

rougher recordings it requires you to attempt to eliminate every section of the

sound that isn't vinyl friendly and make it come out as close to what was provid-

ed as possible. You use a variety of metres and scopes as well as the cutting

lathe and your ear to determine all of these things. The end result is actually

**What is**

**mastering?**

**How does mas-**

**tering differ from**

**mixing and what does**

**it add to a recording?**

Okay, well this is my guess at a

"dictionary definition" without looking

it up: it's the process of making the master

copy that all of your vinyl, CDs or downloads will be repli-

cated from. The steps would include anything necessary to make it playable

and listenable on the majority of playback systems, unless otherwise instructed.

These days, with all the digital downloading going on, it also involves encoding

the CD, Wav or MP3 files with CD Text or ISRC codes. With vinyl, it involves

more than just a good ear for playback, but also a good ear for specifics in the

mix that are either rejected or embraced by the vinyl medium. Mixing is, gener-

ally, reducing a multi-track recording to some lower amount of tracks, most

often two tracks, left and right ear. Mixing is sometimes required with master-

ing, since the mastering field can often intersect with restoration and re-master-

ing of older recordings, which may require some remixing. If you are someone

who works with vinyl mastering then restoration skills are necessary to have

and require additional tools.

**What is involved in the mastering process? What steps must you take to com-**

**plete your job?**

Two steps are usually required in the days of CDs and vinyl living in co-exis-

tence. The person recording the artist(s) usually mixes down the multi-track

recording to a stereo two track format, which is more or less what they want as

a final product. Then that stereo "mix" is mastered by someone who is author-

ized to make it sound more listenable or make additional EQ and compression

changes to it. The next step for a CD would include programming it for a master

CD and/or master digital download files for replication. For vinyl, the next step

includes engineering your listenable product into a vinyl friendly envelope while

still maintaining the original sound that the artist is going for, as well as physi-

cally cutting the groove into the master lacquers for replication. The term "lis-















# Killing The Dream

**A Crow's Glory – Speakers Of The Truth.** Here we have a solid debut

Latstanhemrecords.com

This is worth checking out if you like this type of music.

kind of thing but at times it can be catchy and is an overall decent EP.  
core influence similar to Set Your Goals or Capital. This is really not my  
what I was expecting and is instead very melodic punk with some hard-

**Cooked Wags – Crimes Of Passion.** By the cover art this is really not

Headcountrecords.com

becomes repetitive or drag out. Check this out.

record is perfect for this kind of music as well. It's not so long that it  
fast, thrashy songs that rage from start to finish. The length of the  
despite the dumb name it's actually pretty good. The band plays short,

**Coke Bust – Demo.** This is the band's demo pressed onto vinyl and

blazes and doesn't let up so check it out. Highknoxley15.blogspot.com

Shocks Terror, Committed, and Names For Graves. This thing really

rock n roll edge to it from Cleveland that includes members of Nine

**Cheap Tragedies – S/T.** What you get here is some solid punk with a

Escapeirecords.com

CDs of the same style that are reviewed in this issue.

good or bad, just really typical and interchangeable with twenty other

hardcore with a sound similar to that of a million other bands. It's not

be compared to Circle Takes The Square but I don't think that would be  
chaotic hardcore with some melodies with quieter interludes. This could

**Emanon – Behind The Walls Of Melody.** The band plays a mix of faster

me. Hellfishfamily.com

enjoy a lot of melodic, mid-tempo hardcore this doesn't really do it for  
never gets as exciting as you anticipate it will become. While I really  
boring. I keep expecting the songs to break out and rage but the music

overall I find the approach this bands takes to it's song writing is a little

**The Effort – From Our Mistakes.** While there are some cool flashes,

Highknoxley15.blogspot.com

This is a pretty solid EP so check it out if you like this type of music.

Pulling Teeth or KfiesX at times with the lyrics being pretty negative.

fast, thrashy hardcore with a bit of a heavier side to it that reminds me of

**Eating Glass – Feed Them To The Vultures.** This Toronto area band plays

Alliance that runs it.

voice that trumps it as he isn't very melodic and it's really high in the mix.

release with Shook Ones. It's not very good and I think it's the singer's

– outside of their home country – may be best known for their split

**Ease – S/T.** This is a very, very Lifetime influenced band from Japan and

English with the other two being in Spanish. Lorelirecords.com

fun and fast punk with a rock n roll influence then check this out. The

band has a lot of energy and listening to this is a joy. Two songs are in

**Los Dryheavers – Seven Inches Just For You.** If you're looking for some

like to check it out. Myspace.com/draghlineh

There is an even newer 7" out that I don't have my hands on yet but I'd

less. The band still needs to grow a little bit but it's on the right track.

that don't really stand out in this style of hardcore but are solid none-the-

come out of Bellingham, WA. The band plays fast, short, thrashy songs

**Dragline – We Emerge Unscathed.** This is a pretty decent record to

Lifelineirecords.net

Overall this is a strong effort and fans of this style will enjoy it.

that reminds me of early From Ashes Rise but a little less metallic.

"dark hardcore" then I'm sure you'll enjoy this. The band plays a style

**Disnihil – Future Cancers.** If you enjoy D-beat, crust or Portland style

guitars and boring song arrangements drag along. Ugh.

and the vocalist's cateringwail make me want to stab out my ears. Lgh.

the punk world will celebrate it because the vocalist is female. Pretty

**Dirty Looks – S/T.** This is the kind of band that is terrible but a section of

ly good or bad and I've heard much worse. Destructor566.com

up the subject of state control and invasion of privacy by the authorities

records, let alone themed records, this band puts out. This release takes

**Destructors 666 – Quisnam Vigilo Vigilo.** I can't believe how many

Destructor566.com

little cheesy and got old pretty fast. It just seems a little gimmicky to me.

these themed records - this one having a witch/occult pattern to it - is a

UK punk band. They still play fast, melodic UK style punk but two of

**Destructors 666 – Malles Maleficarum.** Yet another themed EP by this

Destructor566.com

basically a novelty item but it's good for a listen or two.

hometown. I'm usually not into anything that has this kind of theme or is

sense of melody but still raw, the kind you'd see at any dive bar in your

themed EP from this UK punk band. Destructors 666 plays punk with a

**Destructors 666 – Bah Humbug.** This is a pretty fun and goofy Christmas

Risingnfirecords.dems

this EP, but that's the only complaint I have with this record. (JP)

shedding vocals and focussed on the cleaner style they use on most of

breathier in or *Shorter, Faster, Louder* era Kid Dynamite, but with far

**Dany Everything – S/T.** Pretty decent driving hardcore in the vein of

worth picking up if you enjoy the band. Reaper-Records.com

that they are known for on this release. Overall it's a strong EP and well

years ago. The band continues with the same heavy hardcore sound

think this is their Death Threat's first release since their "break up," a couple

**Death Threat – Lost At Sea.** Though I wasn't able to find out for sure I

XTruekrecords.com

melody and a punk attitude then you'll probably like this.

it makes for an exciting listen. If you enjoy raw hardcore with a hint of

The band has taken a more aggressive attitude to their song writing and

**DCOI! – S/T.** This is a big step up from the other EP reviewed in the zine.

Myspace.com/grrccustcomprnting

Casualties or A Global Threat then you might dig this.

bands that I hear playing this style. If you're into band like The

than that with a release like this. It's really fast and better than a lot of

80s North American and UK bands. It's tough to get more descriptive

**DCOI! – The Bleeding.** This is decent punk that takes its cues from early

that isn't hardcore then I'm sure you'd like this. Chueirecords.com

Overall this is pretty cool and if you enjoy harsh and noisy rock music

Lizard or Shellac but more rhythmic and driving for the most part.

reminds me of some of the stuff on Touch And Go such as The Jesus

**Damages – Scars.** Here is some pretty cool noisy post-hardcore that

then you'd probably enjoy this as well. Bridge93.com

a little short with only two songs. Pick up the LP first and if you dig that

this release. It's a solid slab of heavy NYHC influenced hardcore but it's

LP and includes one track from the record and one that's exclusive to

**Cruel Hand – Life In Shambles.** This is the teaser EP for the *Prying Eyes*

them by now. Myspace.com/acrowsglory

songs, not just mosh parts. If these guys were from a big US city they'd

be on a decent sized record label and you'd have heard a lot more about

full-length by the Northwest's most underrated band. These guys play

thick, moshy hardcore with a metal influence and an ear for writing

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# ep reviews

Agent plays a mix of Lifetime style punk but with cleaner vocals and more straight ahead song writing. What sets this apart are some Braid influenced riffs and the singer's vocals that mix the right amount of singing in with the shouts. A good release if you are into melodic punk rock. [ironpier.net](http://ironpier.net)

**The Alligators – You Ruined Everything.** This band is the members of Insted with Roger Miller on vocals playing raw, early 80s style hardcore. It's an OK release and a lot catchier than many bands that do this style but still it's nothing too special. [indiesionrecords.com](http://indiesionrecords.com)

**All Out War – Hymns Of The Apocalypse.** All Out War is definitely in my top 5 NYC bands, they could even be #2 right after Sick Of It All. This band perfectly combines the heavy NYC sound with metallic influences to create something really awesome. This is a solid release by them and should be picked up.

**All Through A Life – Cities Become Ideals.** If you enjoy early/mid 90s bands that play angular, abrasive, hardcore similar to Shortmaker, Four Hundred Years or Drive Like Jehu then this will probably be right up your alley. I can also hear some Hot Snakes at times mixed in. This is some really cool stuff and I wish more bands were doing this type of thing (again). [clearerecords.com](http://clearerecords.com)

**Ambitions – Question.** Yes! This is one of the best EPs I've ever had for review. This is great mix of melodic hardcore with great sung vocals, interesting guitar work, and a fresh take on hardcore. The closest I can compare this to is Ignite but much more technical and interesting. At a time when most of the releases I'm sent is rehashed NYC influenced garbage or technical metalcore devoid of any soul this is a breath of fresh air. Be sure to pick this up right away. [thinkastorecords.com](http://thinkastorecords.com)

**Anchor – Captivity Songs.** This band delivers a really strong EP by mixing parts of early Strife with more melody and raw, passionate vocals. Maybe a mix of Killing The Dream and Verse would also be an appropriate description for this. Be sure to check out this Swedish band out! [monumentq.com](http://monumentq.com)

**Another Year – Moments Don't Last.** Yes, this rules! It sounds like a mix of Go it Alone but more music and maybe a little Strung Out at times in the guitar work. This is fast, heavy when it needs to be, and a really raging EP by members of Damage Control, Death Is Not Glamorous, and Anchor. Be sure to pick this up. [monumentq.com](http://monumentq.com)

**The Answer – Getting Even.** With this release The Answer has stepped up a lot in pretty much every area so it is nice to see such an improvement, especially in the intensity department. The band plays mostly hardcore without very many metallic elements and has angry lyrics. I'm still not crazy about this band but it's nice to hear them improve. [endwellec.com](http://endwellec.com)

**Appalachian Terror Unit – Amageddon Won't Be Brought By Gods, But Men Who Think They Are...** Even though I'd listen to on a regular basis, I'm pretty into this. It's well played metallic anarchy/crust hardcore with lyrics covering subjects such as the environment and war. If that sounds like your thing then I'm sure you'll like it too. [profaneexistence.com](http://profaneexistence.com)

**Approach – S/T.** I'm not exactly sure what to think of this but it does remind me a bit of Undertow at times. That's not an entirely accurate description but a lot of Undertow keeps creeping back into my head for some reason. I also hear a little early Strife but this has much more melodic feel than either of the bands listed. It's a decent EP and worth checking out but doesn't totally blow me away. [amendment-records.com](http://amendment-records.com)

**Ashes – In A Heartbeat.** This is pretty standard moshmetal that doesn't do anything new and is pretty boring. It sounds a little like older Throwdown if it was slower and had metal leads mixed with 100 Demons at times. [genetorecords.com](http://genetorecords.com)

**Birds Of A Feather – Our Aim.** If you enjoy late 80s youth crew hardcore then this is something you'll probably really like. Birds Of A Feather play that style but without sounding cheesy or that they are caught in their youth. A big thumbs up. [crucialresponse.com](http://crucialresponse.com)

**Blood Redemption – S/T.** If you want to find out how to do in Flames influenced metalcore then check this out. The band delivers a standard formula but it is done really, really well along with a few clean vocal parts that fit well and a good groove that keeps your head bouncing. Check this out. [genetorecords.com](http://genetorecords.com)

**Boiling Over – Trash City.** If you enjoy raw punk/hardcore drawing an influence from some of the earlier Boston bands then I'm sure you'll like this. The band has a great catchiness that makes for a really enjoyable listen and keeps you head bobbing through the entire record. Be sure to pick this up. [lifelinerrecords.net](http://lifelinerrecords.net)

**The Boils – The Orange And The Black.** A whole EP with almost nothing but hockey songs, they've won over my Canadian heart! But, don't you think they could have picked a better team than the Flyers? The Boils play catchy, simple street punk with influences from The Dropkick Murphys and The Clash. Overall, this is a catchy EP but nothing too special. [torecords.com](http://torecords.com)

**Born From Pain – Warfare.** This is a little funny, for some reason I remember Born From Pain being much heavier but this is a mix of heavy mostly hardcore with some really melodic undertones at times. When it's heavy I really dig it but there are a few parts on here I'm not crazy about. Overall it's a little mixed for me. [reaper-records.com](http://reaper-records.com)

**Borrowed Time – No Escape From This Life.** This is some HARD hardcore, wow! The band blends the heaviest of NYC with a little metal to create a monster EP. If you like any heavy or tough guy type hardcore then put this near the top of your list to pick up. [reaper-records.com](http://reaper-records.com)

**Bovache – S/T.** This is some strong instrumental rock similar to later Black Flag and Don Caballero. If that sounds like your thing then I'm sure you'll enjoy it. This CD is a keeper. [myspace.com/bovachevo](http://myspace.com/bovachevo)

**Brick – S/T.** This took a little bit to get into but now I'm sort of digging it. Here is some pretty tough/heavy hardcore with a bit of metallic influence. I'd like this more if the songs were a little more varied as this whole thing just blends together. [pamirecords.net](http://pamirecords.net)

**Broken Distance – Houghlass.** Former members of Portugal's legendary Pointing Finger come back with a much better band that reminds me of Count Me Out and Champion but much heavier at times. This is a really solid record and it's sure to get them some notice. If you like heavy but fast melodic hardcore then you need to pick this up. [monumentq.com](http://monumentq.com)

**Business As Usual – From Nowhere.** This is decent fast, modern, melodic hardcore with a bit of a heavier edge. It's not bad but not really exciting either, at least it has more energy than many bands of this style. I would wait until their next record comes out because they have potential. [demonstrunamok.de](http://demonstrunamok.de)

**Capital – Blind Faith.** This could be my favourite Capital release so far, I really like this. I've never been a fan of Tommy Corrigan's vocals but they work really well here and the songs are great, this is so catchy and intelligent at the same time. Capital has really refined their Long Island hardcore with melody sound on this release. Two big thumbs up! [ironpier.net](http://ironpier.net)

**Chain Breaker – S/T.** This is pretty run of the mill trashy hardcore. If you enjoy Outbreak and that type of stuff then you may like this. It's not bad but it's just not exciting. [vendettarecords.de](http://vendettarecords.de)

**Changing Face – Our Last Chance.** This is some pretty standard tough, moshy,

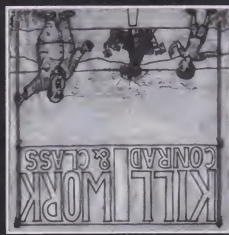


# NEUTRAL TERRITORY RECORDS

## TROUBLEMAKER

"SONS OF NO ONE"

(FEO: CROSSED OUT, INFEST, THINK I CARE)



## KILL CONRAD & CLASS

/D.B.D.S"

Releases Coming Soon From: Roam Alone, Maker, Pittall, Colin Of Arabia and The

Stereo State!

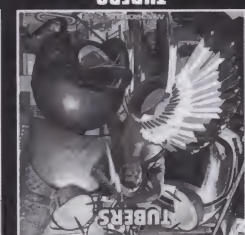
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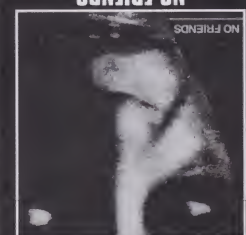
## ASSHOLE PARADE

"Welcome Home" 7"  
"Say goodbye" 7"/CD  
"Student ghetto" LP/CD



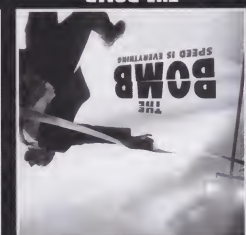
## TUBERS

"Anachronous" LP/CD  
"No Friends" LP/CD  
"New Mexican Disaster Squad!!" LP/CD



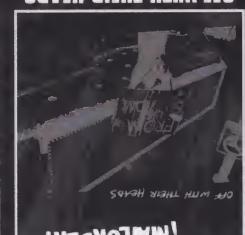
## NO FRIENDS

"No Friends" LP/CD  
"New Mexican Disaster Squad!!" LP/CD



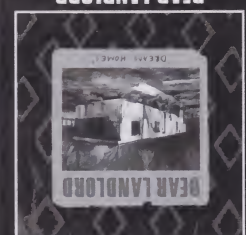
## THE BOMB

"Speed is Everything" LP/CD  
"From the Bottom" LP/CD  
"All Things Move..." LP/CD



## OFF WITH THEIR HEADS

"From the Bottom" LP/CD  
"All Things Move..." LP/CD



## DEAR LANDLORD

"Dream Homes" LP/CD  
"D.O.W.N" LP/CD

## NO IDEA RECORDS.COM

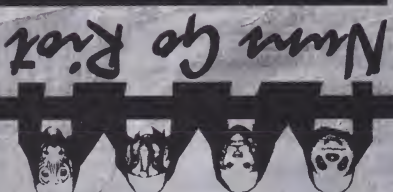
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## TEENAGE LUST



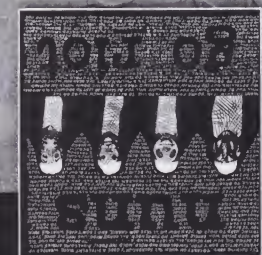
SEASONS RECORDS



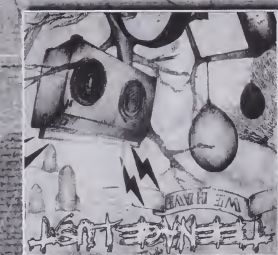
## NUNS GO RIOT



## TEENAGE LUST



## NUNS GO RIOT



## TEENAGE LUST

## "We Have... Teenage Lust"

Teenage Lust is Camus' views on human condition set to the tones of fast paced punkrock guitars, relentless drums, desperately pissed off vocals and a pounding bass. Early millenium old school influences with a distant echo of mid-90's indie bands make Teenage Lust the quintessential band for your teen-angst hardcore mix-tapes. From jawbreaker & Texas is the reason, all bases are covered

teenagelust@hottmail.com  
www.myspace.com/teenagelust  
www.purevolume.com/teenage\_lust  
www.facebook.com/pages/teenage-lust/3661728281

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'Damaged Guts' Nuns Go Riot is a hardcore-punkoufit that rose from the ashes of Belgian indie-stalwarts Cornhammes and local heroes All Sense Aside. Sounding like someone's grinding together the brooding anger and frustration of early bicentennial Boston HC with the passion, honesty, and emotional outpouring of DC-punk, they soothed their own sound and forged on...



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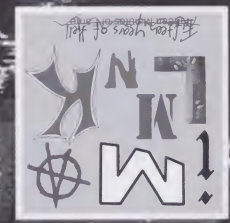
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## PEOPLE TWEAKING OUT AND TALKING TO THEMSELVES

Hilltop was a notorious part of Tacoma in the late eighties and early nineties because it was the centre turf for a lot of Blood and Crips activity, a lot of drug stuff and a lot of gang wars. Basically, they locked everyone up and cleaned up the streets. Now, it's been gentrified like crazy even though it still looks grimy. Everyone got booted out when the rents got jacked up. Basically, the east side of Tacoma is the last bastion of ghetto insanity/melting pot because every low-income family and minority got shoved over that way so there has been a resurgence of gang activity and stuff going on over there. Hilltop, for the most part, is not that shady and mostly just homeless people wandering around or people twacking out and talking to themselves. Also, this is probably the home to the greatest fucking restaurants in Tacoma, there's the infamous Quickie's that is an all vegan soul food restaurant with vegan soft serve and one hell of a Sunday brunch.

**A BARRAGE OF RUBBER BULLETS, TEAR GAS AND IT LOOKED LIKE A WAR ZONE**  
I was late for work one night, driving about 70MPH coming around a corner in the port area and it looked just like a pitch-black street but there were about 600 people in a giant mass covering the street. I skidded completely sideways and stopped with a guy about fifty feet in front of my car. It scared the shit out of me. This was a few years ago when The Port Of Tacoma got a contract to ship out all of the striker brigades and military equipment to Iraq. So there was a massive anti-war protest going on down here that got out of control really fast. There were about 30 or 40 video cameras that have shown that all the protesters were being peaceful, singing songs, being nonviolent and then out of nowhere they were pelted with a barrage of rubber bullets, tear gas and it looked like a war zone. Members of The Helm, Greyskull and a bunch of other people from bands had gas masks on going crazy, you can see this on Youtube.

## IF THE ENTIRE CITY EXPLODED AT ONCE

Tacoma has a huge history of underground artists; everything from silk screening, printing presses, glass blowing to steel welding. The old downtown train stations have now been renovated into museums so over the past ten years or so these artists have begun to be recognized for doing something unique and having started in a very grassroots style. Basically, they were given these museums to create their own space. The more DIY spots there are that don't end up on the radar of building and fire codes means the more chance you have to create a smaller business and not have to deal with these strict regulations. The more hair we can shove up the city's ass to make it irritating for them so that they aren't fining me for putting up a flier on a window the better because it makes them worry about other stuff they have to deal with. If the entire city exploded at once — overnight — I think we could make it happen. If graffiti and every part of that art form such as wheat pasting, stenciling and other stuff like that became as dumb as that sounds. It would lower the rent so businesses could function better, and cops would have other things to deal with rather than tracking down some kid who put up a flier last night.

**WE ARE ALSO IN THE TOP THREE FOR MOST DEPRESSED PLACES IN THE US**  
You know how you can go to shitty corner stores that will have those ghetto bling shirts with your area code or whatever, well every corner store here have shirts that say "125,000 alcoholics can't be wrong" which is probably the population of Tacoma. This city has, statistically a humongous alcohol problem and is one of the drunkest cities anywhere in the country. We are also in the top three for most depressed places in the US, that being said, if you are from here you either move to Seattle because you don't understand Tacoma or you stay here and get drunk off your ass.

## TACOMA IS TRYING TO BE SOMETHING IT'S NOT

One of the big things with Tacoma is that the city is really trying to prove itself to be a big metropolitan city, which it isn't. So what they're doing is making it really easy for these big firms to move in by making the taxes low and being really accommodating so that the rest of the world can be like, "I want my business in Tacoma because it's really viable for what we're trying to do!" But what they are really doing is fucking over all the small businesses and making it hard for them to survive. That in a nutshell, is why Hilltop is being gentrified and they are trying to make way for all this big city type horseshit. That's why I don't have any problem with fucking up downtown Tacoma. Tacoma is trying to be something it's not and spreading itself too thin instead of really helping the people who already live here.

## EVERYBODY KNOWS SOMEBODY THAT'S INVOLVED WITH THE MILITARY

Washington State has one of the highest concentrations of military bases in this country, out in Bremerton you have a huge nuclear base with naval shipyards, there's Fort Lewis right here and McChord Air Force Base is south of Tacoma so there's all sorts of crazy shit around here. All the striker brigades and most of the military equipment that comes out of the US going to Iraq and Afghanistan comes out of the northwest, mainly Fort Lewis. This means that not only has there been a lot more military traffic leaving Tacoma and Olympia ports but it also means more protesting and it's become a lot more visual. There have been some crazy riots down on the tide flats and people being shot with rubber bullets. Everybody knows somebody that's involved with the military around here. I haven't been effected by people dying or families being torn apart but we all have friends that have served abroad and there are people in hardcore bands from the northwest that are active military right now. Josh, formerly of Ancient Head, just started a coffee shop called Coffee Strong right outside the front gate of Fort Lewis and he had help from the Veterans Against The War in Iraq getting it together.

## IT WAS ONLY OPEN FOR LIKE FOUR MONTHS IN 1940

Have you ever seen the video of The Tacoma Narrows Bridge? Terrifying! It was only open for like four months in 1940. They found out the problem was because of the wind catching it. When they rebuilt it there were grids in the middle that allowed for air to flow and movement between the slabs of concrete. They just built a second bridge so now there's one going in each direction. I think I've been forced to talk about it every time I bring a band here. Many people in Tacoma saw it when they were in high school. The old bridge is about 200 feet off to the side of the new bridge and in pieces at the bottom of The Narrows. What's left of it now has become a wildlife reef.





Randy and myself, Brian) and some other kids who used to run venues that all sort of shut down around the same time. We put our heads and money together and came up with this. We originally had a different building but there were some fire code issues and stuff." The current Viaduct has been operating for about 15 months. "We started in September of 2007 and we are a completely legal, working entity. We are a business, an LLC and are about to go non-profit. This was put together by a bunch of kids who didn't know anything about doing a punk, hardcore and metal venue but our bread and butter, unfortunately is real-estate. I had high school mall metalcore type shit. Those types of shows pay the bills enough that it's 40 kid hardcore shows can function at this level because we have these 200 kid shitty small shows. My involvement is pretty much just booking about a third of the shows for the club, most of the hardcore because I have so much else going on that I can't volunteer here or anything. I'm not going to call myself a "punk," but a lot of people who run venues have a very one sided mentality of what it should be because they have to pay bills and it's a money thing. I come from a DIY setting so the ideas I bring to the table have more to do with the way I've seen Cave 9 or Gillman operate where it's a community that is democratically run and nobody is above anyone else. It's interesting having so many viewpoints that come in and there are some older people who are the owners of the venue that have some great input. It's completely volunteer run so anybody that comes and wants to volunteer becomes part of this collective entity living right

Two stories about Ted Bundy. He grew up in the northern part of Tacoma that is a nice ass, normal part of town. My friend Nick's dad grew up across the street from him when Ted Bundy was nine years old. Ted would just jerk off in the front window of the Bundy house and stare at the kids in the neighbourhood. Also, my friend Eric's mom used to be a drug addicted, 19-20 year old babe or whatever and was hanging out at a bar. Ted Bundy picks her up and was like, "Hey, let's go drinking at my cabin that's right across The Narrows Bridge at Crescent Lake." She says that Ted Bundy took her out there when she was really drunk, points to a sign for Crescent Lake when they were driving along and says, "You see that sign? That's the last sign you're ever going to see." She freaked out, jumped from the moving truck, rolled down a hill into the woods, was knocked unconscious and woke up the next day. She never saw him again. The DC Beltway Sniper was from here too. He was a normal dude who lived in Forest Ridge which is like 6 litres fast in metric. He bought all of his weapons at a place here called Bull's Eye Shooter Supply and then went to DC and went crazy. I don't know what else to say other than Bull's Eye has the sickest mural painting of a giant, snarling bull with a giant scope for an eye.



# (IT'S A DUSTY OLD JEWEL IN THE SOUTH PUGET SOUND)



IF IT DOESN'T EXIST THEN WE MAKE IT HAPPEN

One thing I see in Tacoma is that if something doesn't exist then we just create it. If there is a band that should exist — even if we aren't going to pursue it — we have the means to create it just for the sake of creating it. It's the same thing with opening a venue, record store or whatever. If it doesn't exist then we make it happen. What irks me the most are bands — especially hardcore bands — that take two years to put out a record that might not even be very good or have eight songs on a full length when we, in Tacoma, just put out 25 records in a year and I don't think any of our bands are mediocre, they are at least interesting.

SEWER WATER THAT WILL MAKE YOU GLOW GREEN IF YOU EVEN TOUCH IT  
Who the fuck are these people that talk about the "Tacoma Aroma?" I need to know. Portland has sewer water that will make you glow green if you even touch it! It's the grimeiest fucking shit hole I've ever been to. Tacoma has a wood pulp mill and then when the tide goes out on the tide flats it smells a little bit. Anyway, that's fucking true of Seattle or anywhere else. They just don't have a freeway that goes right next to it. Good rhyme "Tacoma Aroma" inventor, if I can come up with a way to rhyme "Seattle" and "shit" I will.

I see a lot of opportunity in a place like Tacoma that you wouldn't get in a big place like Seattle. If you live in a big city you get a lot of stuff handed to you; it's like, "Where am I going to eat tonight?" When there are fifty places just down the block that are open until 4AM, you know? Here, it's a lot more community driven and the places that matter everyone appreciates because they can't be taken for granted here. If there is something new everyone will go check it out and support it, maybe that means this town is boring. As far as being opportunistic, this place is really gritty and really grimy but because of that you can afford to do your own thing. You can afford a house or start a business whereas in Seattle it just seems impossible to me. I don't want to pinpoint Seattle but it's the closest thing we have to a rivalry or whatever you want to call it. A town that big, with that many kids involved in underground music or whatever, it seems like there would be stuff popping out everywhere but it isn't. Down here it's the same 30 kids that have been doing the punk thing for the last ten years but we have a venue running, a record store started and other shit going on. That's why I would never give this up because I have the opportunity and the means to create spaces like this.

I WOULD NEVER GIVE THIS UP





# I WANT TO TELL YOU ABOUT MY HOMETOWN

Known internationally within underground music as the hometown of Botch, Seaweed, Harkonen and Neko Case, Tacoma is often the most picked on or forgotten city in the northwest. At the same time, it is probably the most active, creative and exciting place for hardcore in this part of the world. Everyone here within punk/hardcore seems to be busy on at least one project of some type at every turn. This place is a centre of activity that often goes unrecognized. If people aren't playing in bands then they are involved in other endeavours or running businesses that have sprouted from their roots in music such as The Viaduct music venue, Satellite Coffee, Hell's Kitchen, Verellen Amplifiers, Coffee Strong or South End Records. In order to get the full scope of this city, *At Both Ends* enlisted Tacamans Brian Skiffington and Jay Tichy as tour guides:



At Both Ends #10 Page 12



three-minute short it doesn't scale down as easily because you still need a couple weeks to figure everything out. Scheduling is a killer, trying to get all these people together who aren't doing it full time or being paid for it is very difficult. Even a three-minute short will take two or three days of filming while the editing will take a week or two. Then there will be sound and effects so at the end of it everything will take about a month and a half.

**We've touched on major cinema, independent – or supposedly independent – films, and what you do which is micro cinema. There's also the term B-movie that gets used. From what I understand, and I don't mean this as an insult, but what you are doing wouldn't even be considered a B-movie.**

Well there's a lot of confusion over the term but originally B-movies were the second film that was shown as part of a double bill. When movies were in their infancy in the forties and fifties you'd have a lower budget, lower production value, not as polished a film. It's sort of in the same way a smaller band will be part of a tour, it's a similar sort of idea. Of course because I don't have films that would play with a bunch of bigger films they don't come across as B-movies. The term has sort of mutated in the modern sense and just mean movies with a lesser production value, less professional actors and stuff like that. I think the inheritors of the B-movie ethos are what are now called "direct-to-DVD." People don't really want to be associated with that because it's thought that direct-to-DVD or direct-to-download are immediately cheaper and shittier movies. That's really what B-movies are because they are less polished and cheaper than what you'd see in theaters. I am trying to sort of reach to the B level, if I'm on the "Z" level or the "X" level then that's fine. If I eventually work my way up to B then that would be excellent.

**Recently you've been doing a bunch of short films. Obviously the length is different from a feature film for you? What interests you about the format of a short?**

They knew exactly what was going on, saw all the lights and knew we were shooting during these times so it wasn't an issue. It wasn't as bad as it could have been so that's why we make sure that everyone knows what's going on.

First of all, they are easier to show to people because you don't have to get people to dedicate two hours to something. They are really easy to distribute with things such as YouTube or Vimeo on the internet that you can't really do with a feature. With film festivals I really dig the idea of building a name for myself through them because I know there is a much higher likelihood of them being shown. Even though they don't take as much time to shoot or edit they do take as much dedication as far as production design because you still have to figure out the costumes, makeup, special effects, the look of the film, the lighting and other stuff. All of the preparation is just as intense but it just takes less time to shoot and the length is obviously much shorter. The major benefit is that even though you can't sell them the way you can with a feature they can go out to film festivals and are more likely to be accepted. Fests like shorts more because they are easy to program; if you have a ninety minute feature it's much harder to fit into a block of programming on a certain day when you might only have room for five features. With a short you can show fifty of them in a day and it's no problem so there's a high rate of acceptance for these.

**So how long does something like this that has only three minutes of film take to shoot and put together?**

It takes a good month or so to do. Shooting a feature takes six to eight months but even though it's a

producer, a couple people doing makeup, someone for jobs such as lights and sound recording, another for a fog machine or pyrotechnics, a couple others helping to puppeteer creatures; so about half a dozen to a dozen people on a low budget film set, not including the actors. Some people will have definite jobs like the makeup artists but others will do any number of things because we just don't have the money, time or manpower to keep everyone in specific, designated jobs.

**In your movies you'll have zombies all over the streets, people fighting in a war or something else like that. Do you have to get permits or do you just show up and do it?**

Certain things we do get permits and permission from the police because it's important if you're using fake guns or military costumes, it's of paramount importance that everybody knows what's going on because it can quickly turn into an explosive situation. That's a bad pun! Ha ha! You don't want anything horrible to happen like have somebody get shot or arrested so it's necessary in certain scenes. I don't have the influence to get streets shut down so some of the scenes, like in *Meat Market 3*, it's just us waiting for there to be no cars and like a street hockey game we'll say, "Shoots on!" and start shooting until another car comes. That way we only get about 10-15 seconds each take. As much as possible we'll try to shoot on private property so we don't have to worry about blocking off public areas. I heard in one of your director commentaries that police were actually called to one of your shoots. It happened long ago in high school we did have a police show up and it was a nightmare but since then it was only on *Meat Market 3* because we had a list of dates we were shooting and one of the dates wasn't on the list because it was indoors and out of the view of the public. I don't know how but somebody saw us inside my house and called the





would you recommend?

way is a huge carryover.

ally, I come up with an 80-100 page screenplay. From there it can take another few months of production design where we just figure out the look of everything we want to do. For *Meat Market 3* I had a lot of meetings with the makeup artist where we were coming up with how we wanted the zombies to look, how decayed they were going to be and what

of getting one of your films made.

and going for it.

their colour palette was going to look like. With any picture we do we have to think about if the creatures will be realistic or more fantastic, which ones would have special contact lenses, the certain levels of zombies – foreground, mid-ground, background – and how close they would be to the camera, how much makeup, lighting and the costuming. While we are doing all of this I'm thinking about how to organize the shoot and setting dates, getting together with actors to not roles, do auditions and script readings. A lot of the time we won't have much time for rehearsals so we'll do some and then go right to shooting. I'll also have a part or full-time go so usually we have two shoots a week on weekends. That gives me about thirteen to twenty hours of footage that I put together as a rough cut to give me a basic idea of how long the movie will be and if I needed to do any extra shots or if I'll need visual effects. Then I go and do anything that needs to be redone that we've worked on or extra stuff that needs to be added in if something in the story doesn't quite make sense. At this point in it I'll need some more editing for the score or visual effects work then I'll get those people a rough cut, this usually takes a month. While they're doing that I'll be working on sound effects, trying to figure out what scenes need what. Everything then gets piled together, I should have a cut that's not quite perfect yet so I go through it all to do little stuff until I have a completed film. Screenmasters will get done and different sound-effects masters will go to different distributors and all the material has to go to them. What I do then is always try to provide a premier for everyone involved so as to present a theatre, a promotion and an advertising, and press releases and just try to get the word out.



**"micro cinema," could explain what exactly that means and how it's different from "normal cinema" or what most people would consider cinema?**

Definitely. One thing that has frustrated me a little bit is that the hardcore and punk scene doesn't really pay attention to independent film. This is fine because it's a music scene so I wouldn't expect them to, but in terms of attitude there is a lot of crossover because it's all about scene where these people get together and do something that is sort of a small and weird version that has sort of this is in the sense that going to a hardcore show is very different from going to a "music concert" where there are thousands of people in a huge auditorium; you have no contact with the musicians and are working on improvised sets, with inexperienced actors, cheapo equipment and you are putting it together in the same sort of DIY sense. Maybe you'll show it in a rented theater with a couple hundred people there, it will have a limited set of screenings, there will be a limited DVD run and no major media coverage. The other parallel I can draw between what I do and punk is that when someone goes to a hardcore show with no understanding of what it is they can come out of it baffled, thinking, "That was the worst metal I've ever heard," or they can realize they've seen something weird and different they're not used to. There are so many different styles of music and performing and even of just holding instruments. In the world of movies there's so often only one "correct" way that's recognized of doing things. This is probably the best way to communicate how micro cinema differs from conventional film — it's the punk rock of the cinema realm, the unwavering, scruffy outcast that some people will never recognize as legitimate. It's different, odd, experimental, sometimes hard to grasp and that's usually the way it's supposed to be. In the sense that mainstream people won't understand hardcore because they won't understand how there will be a hundred people in a room with a band and everybody knows each other, it's the same way regular people won't understand micro cinema. They just

**Maybe this has an obvious answer but do you see parallels between the micro cinema community and the punk world as far as DIY ethics or just the independent spirit in general?**

lacking in money it makes up for it in heart. is the idea of micro cinema. Even though it's totally everyone sort of throwing their talents together; that's the idea of micro cinema. Even though it's totally independent of any kind of financial backing and it's Brothers but when you apply the term "independent" to micro cinema then that means that they are independent of anything because they are not really financed by somebody and produced by some organization. They are independent in the sense that they are not distributed by Universal or Warner. They are independent because they are still independent of anything because they are not really they are called independent but they are not really of an "independent film" they think of something like *Ginger Snaps*, *May* or something like that because a lower budget independent film. When people think to understand independent film or even a Hollywood film as far as a Hollywood film or even thing. It's not a level of cinema that people are used to. It's not a level of cinema that people are used to. It's their passion or just want to be involved in any-projects and are working on it because they love it, who are still students or those who are between You'll have people right out of film school, people will just be doing it to get something on their resume. the form of ordering a pizza; actors won't be paid but none of these things and will often have catering in produced by a major studio. Micro cinema will have actually hire actors and pay for catering but it's not before it's considered "independent" where you can there's a certain budget level that it has to reach Normally, if you're making independent films then level that is in the budgetary range of under \$10,000. filmmaking and people wanting to put a name on this about as a result of this whole explosion in digital not sure if it's really widely used. I think it came It's a term that was coined a few years ago and "micro cinema," could explain what exactly that means and how it's different from "normal cinema" or what most people would consider cinema?

Sometimes you'd see things that are somewhat per- exploration of your own fears?

versive to a degree that I don't just explore fear but personal but at the same time I try to make these sub- what causes that fear. For example, in *The Dead Inside*, it isn't just these people and their fear of creatures from another dimension but about what really comes from inside them: is it an external fear or really just a fear that is coming from inside their own mind? In *Meat Market 3* it's the same thing, it's not just a fear of what is "out there" but what is "out there" is really just a fear you are projecting onto what's there and what you choose to see of it. In *Dark Paradox* it's a writer who sees things and it's his perception of those things that causes them to become horrible. In the end he changes his percep- tion of those things and that's when it stops being horrible.

**In *Dark Paradox* something is said about Victoria, Canada being the satanic capital of North America. Is there any truth to that?**

There is no actual Satanism but it's a long held urban legend started largely by this really terrible book called *Michelle Remembers* which sort of kicked off the "Satanic Panic" of the 1980s. It portrayed Victoria as a hub of Satanism where there were cultists everywhere trying to suck people in, get them into devil worship and murder children. None of this is true; the urban legend was largely made up by the guy who wrote the book. It was based mainly on the testimony of a woman who was being guided in that testimony and was mentally ill; he essentially exploited her and concocted this whole myth about Victoria being the second satanic capital of the world. Knowing this, I took the urban legend and incorporated it into my film, *Dark Paradox*. Instead of them being Satan worshipping cultists I turned them into tentacle monster worshipping cultists and portrayed that urban legend as being factual.

**You've told me that your style of film is called**



IN CASE OF DAMN  
PUBLIC  
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al are influenced hugely by these cultural trends. A lot of horror, science fiction and filmmaking in general, and your world can come crashing down. Without trying to sound too egotistical, I try to build in themes and subtext that are critical of modern pop culture, consumerism and over-consumption, environmental degradation, women's issues and anything that could be relevant to the film. For example, in *Meat Market 3*, there is a female protagonist and it's all about female empowerment in a really subtle way. It's not your typical movie because she's a character that doesn't just pick up guns and shoots monsters; she actually uses her womanhood as a weapon, literally. You'd have to watch the movie to understand what I mean because I don't want to describe it in great detail. I try to build that in using subtle ways without being too overt because a lot of the horror community and the people who are into these movies are not into that kind of social commentary, they just don't want to see that. It's something that's there and can be seen by people who are open to it but if you're not open to it then you probably wouldn't catch it.

**You deal a lot with films set in the past, time travel, other dimensions and forbidden knowledge. What attracts you to including those elements in your films?**

It has a lot to do with HP Lovecraft's fiction and the series of books he wrote during the 1920s set in Arkham, Massachusetts dealing with the Cthulhu Mythos and that sort of thing, I really dig the idea of cosmic horror. Even though I don't agree with Lovecraft's worldview – he was very xenophobic, almost parochial in his outlook and had a very misanthropic view of life in the universe – at the same time I respect his artistic vision in creating this whole self-contained world with all these creatures and his descriptions of things. I'm attracted to that

after World War Two where a lot of people had a really downbeat view of the world where they thought there was destruction, espionage and secret plots everywhere. Men would come back from the war and see women as these threatening creatures that had taken their jobs, which is where the whole idea of a femme fatale came from. In the fifties science fiction was hugely influenced by atomic bomb scares and radiation; the period was really influenced by an idea of changing culture, going from conservatism into something else. The sixties fear was coming out of rising movements such as feminism, black rights and gay rights so in mainstream cinema this is largely reflected where people are vilifying these things and portraying them as something scary or dangerous. It was sort of, 'What are these things that are threatening white, mainstream culture? Is it something that's scary? Is it something we can assimilate?' Usually, what is something that isn't understood is something that can be made to be afraid of. Moving to the seventies, the fear would be stuff that lead to revenge fantasy films such as *Dirty Harry* and *Death Wish* where people are afraid to go out on the streets so they live out this vicarious fantasy of going and shooting people they are afraid of. Horror of that period again reflects the idea of zombie consumers and being afraid of everyone being the enemy. The eighties had a lot of fear based around the suburban home that you'll see in films like *Poltergeist* or *Close Encounters Of The Third Kind* where aliens are influencing the appliances to attack them and then taking the kid away. Into the nineties it was more of a millennial fear of the world ending and everything crashing down through earthquakes, destruction and alien invasion with films like *Independence Day*. I think now there is a continuing cynical fear of environmental degradation, all out global war or whatever is the result of the 9/11 attacks. I didn't really want to speculate that that fear has really influenced culture into thinking that no one is really secure, that anything can happen to



# BRIAN CLEMENT OF FRONTLINE FILMS

Brian has been a fixture in the Victoria, British Columbia hardcore scene for some time now both as a show promoter and the singer of War By Other Means. What he is best known for is his involvement outside of the music world as the head of Frontline Films, a multiple award-winning and internationally distributed independent film company specializing in horror movies. For information on his films beyond this interview please check out [FrontlineFilms.net](http://FrontlineFilms.net). Interview conducted on Brian's birthday, March 21, 2009; all screen captures courtesy of Frontline Films.



**First off, give an introduction to yourself and Frontline Films.**

My name is Brian Clement, I am 32 years old today. I was born in Kelowna, BC but grew up in Victoria. I lived in Japan for a year teaching English then moved back to Victoria and just recently moved to Toronto. I've been working on films, independently, for about 15 years doing stuff in high school, some on to features in 1999 doing horror movies. Since then I've been doing direct-to-DVD horror features for various companies or producing them independently and selling their rights. I recently started doing science fiction/time travel type short films in Toronto to build up a base of support before I start embarking on more serious, feature length projects.

**Why horror films? What about them interests you?**

It started off in 1999 with my friend Nick Sheehan. It was his idea that we should get into underground zombie films because people will really go for this type of thing and it will be what gets noticed. We started to work on the first *Meat Market* and that

was our first project, we started in 1999 and ended in 2000. By the end of that year I'd acquired distribution for it with a small American horror DVD company. From there we did the sequel, *Meat Market 2*. Horror was sort of the gateway into low budget underground films. At first it wasn't something I was really into but as I delved into it I became more convinced that it's a really good method of expression for different types of subversive ideas, things you wouldn't see in mainstream Hollywood films or even away from it in recent years, sort of mellowing with age, but it's kind of nostalgic for me and I do want to get back into it.

**You've said in the past that you don't want to do zombie movies anymore. Obviously the style has been popular over the last few years in more mainstream media, so what makes zombies popular? What's people's attraction to them?**

I think in certain periods of history certain genres will be popular because they fit the cultural spirit of the age and the mood that the culture is in. In the

seventies there was a considerable amount of cynicism with the whole Nixon/Watergate thing and everybody thought that everything was crashing down and coming to an end so there was *Dawn Of The Dead*, the European zombie films and that whole idea of, "Everyone else but me and my friends are part of this walking corpse plague that we have to defend ourselves against." In ways it can be a subversive method of expression but it can also be very cynical and just a way of expressing ideas that are pretty misanthropic and, to put it mildly, not very progressive.

**If zombies reflected the cultural spirit of about ten years ago how would you say other decades have been represented in horror movies?**

It depends on which countries you look at but in North America, particularly the US, you can see the kinds of attitudes that were influencing film. Film Noir came out of the disaffection and disillusionment



# ALL THAT SWEET STUFF THAT WILL BREAK YOUR SMILE

## SUGAR AND THE VEGAN DIET.

### BY PASTRY CHEF CARLY SITNER

**A**s if vegans don't have enough labels to read before we buy or eat anything and, on top of that, it seems that there is always new information coming out to inform us of more products that are not actually vegan. For ages, one of those ingredients well known by any educated vegan to be on the "no" list is sugar. Why does it seem that most vegans look the other way when it comes to this sweetener? Why is it that, of all things, this is an ingredient we consume which causes us to stray from our chosen diets? Why is sugar the one ingredient that seems to fall between the cracks and get into our cereal bowls or pockets of candy?

Myself, being a vegan of ten years, the only answer I can come up with for this is pure laziness. I'd like to think that maybe there just isn't enough education in cyberspace to let everyone know about this unjust ingredient but this is 2009, lack of information is certainly not the problem. The problem is that we already do not eat with all the ingredients it just seems easier to look the other way and enjoy that meat-

disagree with this perspective yet the vast majority of vegans look the other way. Why? How can you be so sure that the sugar you're eating is beet sugar, vegetable processed cane sugar or bone char derived cane? Vegans cannot discern any differences between beet sugar and cane sugar in taste, appearance or use. Beet sugar is frequently not labeled as such, the packaging may just list "sugar." Cane sugar is more often labeled specifically, but not always. It seems only obvious that vegans

free, dairy-free sugary drink. Some justify to themselves that sugar not being vegan is an old wives tale and today's manufacturers have changed their ways to a more modern, just way of processing their white gold. The fact is that not all manufacturers of sugar follow guidelines that would deem this ingredient vegan. Today, in the United States, there are two types of sugars being produced, beet and cane. Beet sugar accounts for approximately 40% of the world's sugar with the United States being the third largest producer. The primary distinction between cane and beet sugar, other than being derived from different plants, is the processing method. Unlike beet sugar, cane sugar processing typically takes place at two locations, the sugar mill and the refinery. During the final purification process cane sugar is filtered through activated carbon which may be of animal, vegetable or mineral origin. This step is unnecessary for beet sugar and therefore is never done.

Over half of the cane refineries in the United States use bone char (charcoal made of animal bones) as their activated carbon source. The bone char used in this filtering process is so far removed from its animal source that cane sugar processed by this method is deemed *kosher pareve*, which, according to Jewish dietary laws, means that it contains no meat or milk in any form as an ingredient. I, and a number of vegans, disagree with this perspective yet the vast majority of vegans look the other way. Why? How can you be so sure that the sugar you're eating is beet sugar, vegetable processed cane sugar or bone char derived cane? Vegans cannot discern any differences between beet sugar and cane sugar in taste, appearance or use. Beet sugar is frequently not labeled as such, the packaging may just list "sugar." Cane sugar is more often labeled specifically, but not always. It seems only obvious that vegans

Here is a recipe from my own collection that uses maple syrup instead of white sugar to sweeten this delicious and rich dessert.

### Rice Pudding

- 8oz coconut milk
- 2 cups soy milk (plain or vanilla)
- 2 cups maple syrup
- 2 cups water
- 2 cups arborio rice
- 1 teaspoon salt
- 2 vanilla beans, split down the middle and seeds scraped out.

Combine all ingredients (including empty bean pods) in a large pot on the stove over medium/high heat and bring to a boil. Reduce heat to low and simmer for 25 minutes or until rice is tender and mixture has thickened. Transfer pudding to a bowl and enjoy hot or refrigerate and let cool for a super thick, pudding-like consistency.

must avoid white sugar altogether rather than chance using a product that was filtered through animal bone char. As a vegan you become educated with the small, sometimes unknown ingredients often hiding in nutritional labels. Why, lecitin and casein are all products well known to educated vegans as ingredients to stay away from. Why is the liquid remaining after milk has been curdled and strained; it is a by-product of dairy, therefore immediately a big no-no on any vegans list. Lecithin is a group of yellow-brownish fatty substances occurring in animal tissues and in egg yolks. Casein is a milk protein stemming from cheese and cow's milk. So what do these common ingredients have in common with sugar? They are all by-products stemming from a completely non-vegan source. They have all started as one thing or another and through processing have come out to be their own product with origins that do not fall within vegan guidelines. So what should you use instead of white sugar? For baking and cooking it is easy to find replacements for white sugar. One might use organic sugar, unbleached cane sugar or dehydrated and granulated cane juice; all of which are available in natural food stores and are becoming more readily available in conventional grocery stores. Most of these products can replace white sugar measure for measure for general use in recipes. Another option is to purchase granulated natural sweeteners such as maple sugar, granular fruit syrups or mixed fruit juice concentrates. As far as buying products goes, as a vegan it should not be hard to stray away from those sugary Skittles that will never be vegan no matter how hard you try to convince yourself. It should not be difficult to put down those name brand cereals and pick up a box of completely ethical and vegan breakfast treats that are equally as satisfying. The change you make from non-vegan sugar to vegan sweets of all kinds will not only make an impact on your voice as a vegan advocate but on the earth and the environment as a whole.



Mazzalli told us that he couldn't do the band any luck we make a few bucks that goes towards our rent, van, or merch debt. We just put \$10,000 into our van and we always have to spend money to keep our old equipment running because we have never had the money to buy fancy stuff. We put in the little money we have to get us through but constantly keep having to put more money into the band to keep it functioning, that's just the way it's always been. Anyway, he said he couldn't handle it anymore because we are out on tour so much and weeks and weeks and weeks go by where there is no money being made. We go out as long as we can and have accepted the fact that we could be gone for six months and come back with \$6 each. Mazzalli can't do that, for whatever his reasons are he just can't. He had to make his decision to step away from the band. We didn't have a singer for this tour so we asked him to fill in. He said that he could do it for a certain amount per week and we agreed. We did a budget and figured out we could afford to pay him but may come home completely broke after paying him and the drummer, we pay those guys and then make whatever is left over which is never nearly as much as we pay out with all our merch debt and such. We appreciate the fact that he would help us but the painful part will be at the end of the tour when we are counting our pennies to see if we can give them to our landlord to pay our rent.

**Shai Hulud for your best era. Does this put Mazzalli in an awkward place because it might overshadow him or take away from his part in the band?**

I don't think so. Shai Hulud's history is out there, and no matter who is singing, someone will always have been reached by an older vocalist. That's just the way things work. Nobody on this tour has shouted, "Get Chad on stage" or anything like that. We've played four or five shows so far and Chad's come up once; he's said that he'll only ever come up again maybe three or four more times at the most on this seven week tour. He doesn't want to make it a gimmick and only wants to do it for certain crowds when he feels like it. His goal in having us on the tour, even though he was in the band, is exposing people to a hardcore band that he likes, and hopes others might like it as well. When he gets on stage it's great, either on this tour or whenever we run into him like at a few Warped Tour dates both bands played. The same thing goes for Geert, in Europe he was at one of the shows so he hopped on stage with us; I don't want it to be a gimmick, more like an extended family with people who were in our band that we are still close to and can still share a few moments with. It's just one big extended family that can always get on stage and always play music together.

**I read that Geert went to Japan with you and Matt Mazzalli is now on his way out of the band and just doing this tour. Could you go into that?**

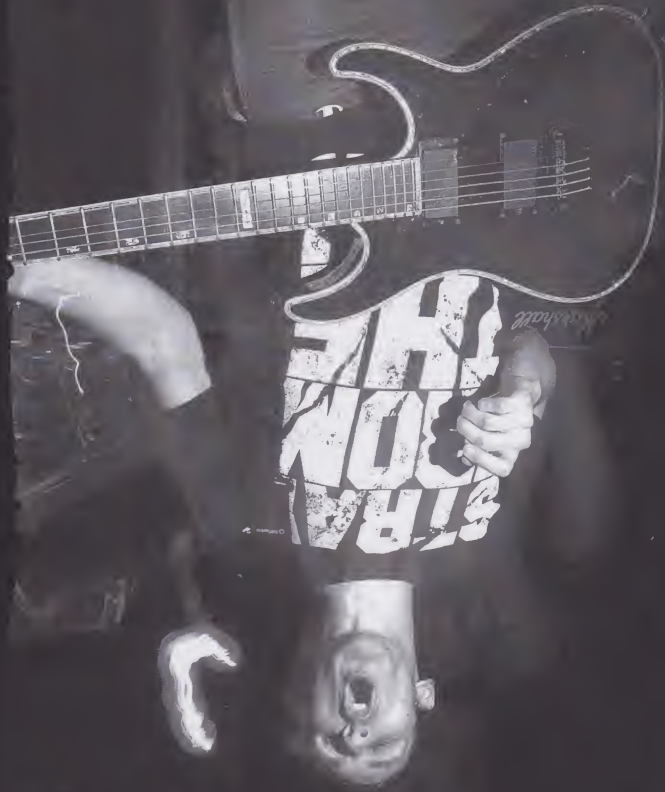
thing you hope to accomplish with this tour? Some hardcore bands might feel if they are in front of a crowd that is not going to be familiar with the hardcore community then they should be on a bit of a "mission" to bring hardcore to kids who have never really heard of it. Do you feel there is any "mission" or mindset that you might have in order to bring hardcore to those who haven't really been exposed to it?

No, I don't think so. It's the biggest tour we've ever been on. We've been on some metal tours and a couple punk tours here and there but this is the biggest tour we've ever had the opportunity to be on. It's not a big hardcore tour like when I met you — a tour with Comeback Kid, Bane and Misery Signals, which is a big hardcore tour. Whether or not any-body there knew us, they at least had heard our name most likely. Here, we are playing to people who have never heard our band or the kind of music we are playing. Trust me on that one, I can tell by the way people look at us when we play. So when we were asked to do it we thought, "Wow, we've got an opportunity to hand deliver our music and live show to people who have absolutely never been exposed to it." Whether or not that will benefit us, who knows? I mean, I had no idea Metallica was my favorite band until I heard them. My favorite bands up to that point were W.A.S.P., Motley Crue, Quiet Riot and Twisted Sister but then I heard Metallica and thought, "Holy shit, this is what I've been looking for and always wanted W.A.S.P. to be but never were." Hopefully that's the same thing with this tour, some young kid will come out for Set Your Goals and see Shai Hulud and find something they hadn't heard before. So, who knows? I don't know if that will be the case but that's definitely the mindset of our band on this tour. I remember the first time I heard Uniform Choice and I thought, "Holy shit, I love this." I'm hoping that's what will happen. It's scary because we play and get a lot of confused looks every night as if we have seventeen heads. It's hard to feel passionate about what you're playing when people are looking at you like you are out of your mind. Quite possibly, at the end of this tour we will be in no better or worse position than when we started.

**Seeing as people can get used to a certain type of reaction to their bands, do you find this emotionally draining at all?**

Sure, that's one of the things that's awesome and sucks about hardcore. Any hardcore band that has been around for any amount of time is used to — or has experienced — the immediate gratification of a great reaction at a hardcore show with people singing along and dancing. If you get that once, you want it all the time, and when it's not there it sucks! It is somewhat emotionally draining on this tour because when we play we have a couple kids up front, singing along but there are also a lot of confused looks. It's definitely draining at times. Even on the Comeback Kid tour everybody was there primarily for the big bands, there were people who knew us some of the nights but it's draining to watch people go crazy to other bands and then not go crazy to your band. It can be draining but we expected that on this tour and we had it in our minds that we have to push through, be on stage, be thankful, be positive and deliver what we do to people who may or may not be remotely interested.

I read on your Myspace blog when you announced being on this tour and you hinted at Chad from New Found Glory singing a few songs, or at least just put that up in the air. There are people out there who really want to see that and think he was with the





our reaction to the reaction to that album made us say, "Ok, Shai Hulud is back and we are pissed off!" I really think we hit the nail on the head in that whether somebody likes it or not is another story. I read a review where somebody got it right off the bat. He said, "Shai Hulud was out to make a point with this album." He was right. We made sure there was little breathing room between songs, a constant barrage of punches to the face. So that's really the idea of what separates the idea behind *Misanthropy Pure* from anything else we've done. Seeing as you guys were on Revelation, which was one of hardcore's most prominent labels, and are now on Metal Blade — which is one of metal's most prominent labels — how do you compare working within the two worlds?

It's interesting because I grew up on metal. Before I'd ever heard of Bold or Youth Of Today my favorite bands were the likes of Metallica, Voivod, and Slayer, all of which got their start on or because of Metal Blade. When I was growing up, between the ages of twelve and eighteen, Metal Blade releases were pretty much all that I owned. It's really an honour to be on a label that gave my favorite bands a start and/or home. Likewise we were really lucky to have been on Revelation who also released some of my favorite records: Gorilla Biscuits, Burn, Inside Out, Youth Of Today, Shelter, etc. Comparing the two, it's not that the ethics of the labels are so different because very decent people run both, however, Metal Blade is aggressively proactive. As soon as you record an album on Metal Blade there is a video scheduled to be shot and your music is on those direct cable music stations. Revelation is certainly more relaxed. That isn't to say it isn't also a proactive business, because it is and Jordan, the owner, runs a good label but he's comfortable with the house that he's built for himself and it doesn't seem like the label has ambitions to take over the music world. In contrast, Metal Blade is constantly looking to expand, always looking for something new, making sure they are at the forefront of what's going on. Revelation was very relaxed. This can be great when you are trying to talk to them or when you need something because it always felt like I was just dealing with good friends but there are clear limitations of the label. Whereas with Metal Blade there seemingly are no limitations: Shai Hulud can never, ever outgrow Metal Blade. Metal Blade is a good home for a band that wants to be full time.

In an interview you said, "It's definitely much bigger and efficient than we were used to, so it's kind of daunting" in relation to working with Metal Blade. Could you go into that?

Yeah, it can be really daunting because when I talk to some of the guys at Metal Blade I don't want to be hungry, tired or have anyone else in the room distracting me because everybody there is so familiar with what they do and they do it so well. I don't. I am just some guy. I feel like I need to be on the top of my game because I don't want to waste their time. They have something they are trying to accomplish and they are talking to me, you know? I'm just some guy that likes the bands they put out and doesn't know anything about music industry stuff, I don't know anything about anything! It is daunting being just a fanboy talking to somebody on a totally different level. We've been on the label a couple years and I still get nervous when I talk to them, but when I talk to Revelation I can be laying on my bed with my hands in my pants, you know what I mean? I can be there with one finger in my nose and I'm totally comfortable but with Metal Blade I need to pay close attention and have to be on top of everything and understand everything we say to each other.

Seeing as Verse dropped off this tour with New Found Glory and you guys are filling their spot is there any-





anybody who has ever heard anything we have ever done has said, "Yeah, I think it's cool but I have to listen to it a few more times because you guys are so different and complex that it takes about fifty listens before a song makes sense." I don't want that. Who does? Maybe Dream Theater would want that but I want somebody to be able to hear our most "complex songs" and catch on immediately and say, "Hell yeah, I relate to that!" So a good part of me really dislikes that it's as inaccessible as it is if it truly is inaccessible. I do like being unique and not of the same cloth as everybody else but I guess there are some things that go along with that which are rather displeasing.

I know what you mean about people saying, "Oh yeah, I have to listen to this song fifty times before I get it" because on the Canadian tour people seemed really interested but were often just standing there and sort of analyzing the music instead of just spontaneously reacting like they would for a lot of other hardcore bands.

Interesting. I would never change the way I write songs or dumb anything down because, again, I don't think the songs are genius by any means. Take a song like *Set Your Body Ablaze* or *Misanthropy Pure* off our new album, I think those songs are exceptionally easy to get into because there are repeating parts, catchy melodies, repeating lyrics and standard 4/4 beats. What else do we have to do, you know? Upon occasion we like unique time signatures, I like to have cool little lead transitions, I like interesting musical ideas but at the same time I'm just a music fan myself and I like to rock too. There was a conscious effort made on the album *Misanthropy Pure* to make sure we rock out a bit, it's still called complex. I guess you have to write *Like A Virgin* for somebody to really understand your song. I have a feeling that if we were to write *Like A Virgin* I'd still hear about how people need to listen to it fifty times to "get it."

**Do you think that people consider you to be "complex" because they have too many preconceived notions of what a hardcore band should sound like?**

Definitely, that and because there are too many preconceived notions about our band in particular. You know, Shai Hulud, the overly verbose tech metal band that's rooted in the hardcore scene. Ha. We've always been on the outside of every genre, clique, grouping and genus. To quote Blood For Blood, "Our kind belong nowhere." We're praying to the night sky alone.

Seeing as you're talking about the new record already, I'm curious about something. You said you didn't feel well represented on the last album (*That Within Blood Ill-Tempered*) and with the new record you set out to write a "heavy, raging, and pissed-off album, which is something we never consciously attempted to achieve before." If I were to describe you guys that's sort of how I'd describe your music. So what's the difference between writing this album and ones in the past?

The difference is exactly what you just said, we have never consciously attempted to achieve a heavy, raging record. With our earlier releases being heavy or raging wasn't a goal, aspects of it just came along with playing metal influenced hardcore. In the past I think I confused feeling an array of powerful emotions with rage. When we got copies of *That Within Blood Ill-Tempered*, maybe it's because of the production or maybe it's the song writing, I'm not sure, we thought that it wasn't the album it was supposed to be. I'm very, very proud of every note and every word on that album. We put a lot of time, thought and heart into it. But think of the album title, *That Within Blood Ill-Tempered*, for a second, the title is referring to all the emotions in a person's blood. At the time, we felt the album was going to be "pissed." Again, I was confusing deep and varied emotions with only anger. The second song on the album *Let Us At Last Praise the Colonizers of Dreams* is about being affected by art and ideas and being moved by them. The song *This Song* is about loving music genuinely and being moved by it. So you've already got two positively tinged songs. *Whether to Cry or Destroy* is an angry song yet it still has a deep sadness to it. There's a very strong, sentimental side to *That Within Blood Ill-Tempered*. We thought we wanted that album to be very pissed off but, once again, we mistook intense emotion for rage. In London, England after that album came out we were known as an emo band. Are you kidding me? We are not an emo band! We are emotional, for sure — all our favorite hardcore bands make us feel something other than just rage, but we don't want to be an emo band. So the reaction to *That Within Blood Ill-Tempered* and





# SHAI

# HULUD

"I'll be the first to admit that I wasn't a Shai Hulud fan the first time I heard the band. I had the *Hearts Once Nourished*... record a long time ago but it never quite clicked for me. Fast forward to 2008 after hearing *Misanthropy Pure* and I was an instant convert. Shai Hulud are at the top of their game and so what better time to sit down with Matt Fox to chat about the band? Be sure to check them out when they come through your town or head over to their website at [hulud.com](http://hulud.com).

When I listen to the band everything comes across as being really well thought out, probably more thought out than many other bands. This is something I really like and, I think, likely something a lot of other Shai Hulud fans like but do you worry that it can be intimidating for people who are new to hearing the band?

I don't know if it's intimidating but I think a lot of people might be

turned off by the fact that we aren't just a standard sounding hardcore band. Like you said, I think there are people who are really intrigued by, and drawn to, that aspect but I think it also turns off a lot of people. Ironically, the goal for Shai Hulud was

never to be — not from day one and not now — technical or complex. I am not a complex person. I am not a great

guitar player. I am very simple; I can barely express myself with monosyllabic words so being technical and superfluous, if you will, is definitely not the goal of Shai Hulud. Our ultimate goal is to be emotional, passionate

and sincere; sincere is not something you try to be, of course, you just are or you aren't. The fact that we are technical — or that we get pegged as that — we take as a compliment because, like you said, we definitely put a lot of thought into what we do and if it comes out as being

"technical," then great, but that is not the intent. The goal was never to be, "check us out because we are shredding." We are not shredders. We just try to play heartfelt music that is hopefully just a little more unique

than something else you've heard. I guess that is where the technical aspect comes in; we are trying our best not to be just a cookie-cutter band.

I know that some less-popular artists sort of enjoy being the outsider or perhaps like that their art is somewhat inaccessible and wear it as a badge. Do you ever feel that perhaps if not everybody likes you then you're doing something right?

Well, I don't know if I truly believe that but I'd like to

think it. The majority of the music and movies I like are less popular than others so I always attribute it to the best of the best being less popular than the mediocre

that everybody can latch on to. Not that I think we are the best of the best but I'd like to think that the fact that we aren't embraced by everyone means we are hopefully doing something right or more unique, but it's definitely not some-

thing I would wear as a badge. I mean, I'd love to be highly accessible but we'll never sing, have pop choruses, wear mainstream up or do what has been proven in the past to garner mainstream success. By being ourselves we want to be accessible. With *Misanthropy Pure* I said I wanted people to hear it for the first time and say, "Fuck yeah, I love this album!" because for as long as I can remember with this band



Well, this is it. In many ways this is the best issue but it also feels somewhat incomplete. There are a lot of experiments in these pages and much of what was done is a first for *At Both Ends*. I'm not sure how it's all going to turn out until I actually have copies back in my hands so I'm crossing my fingers for the best, almost in the same way that I was for the first issue but let's both hope the images turn out a little better.

I've really enjoyed doing *At Both Ends* and it's a little sad to see it come to an end but at the same time this is somewhat the way I'd originally envisioned the magazine as far as content and graphics when I first started. There is a good chunk of editorial content that I cut in the last week leading up to this printing. I would have liked to have it included but I wasn't 100% happy – in some cases not even 25% happy – with the level of the articles so the executive decision was made to leave them out instead of including substandard material. Below, in brief, is a summation of some of those articles and my general thoughts on the subject. I would at least like to voice my opinion on them, however brief it may be.

–Religion. If you have been tricked into following some type of religion – as a result of your cultural history or some miraculous epiphany – then you are a fool. The time has long since passed for the masses to take a serious look at belief systems based on slim-at-best factual or scientific evidence that time and time again creates very dangerous situations in every aspect of life. A religion's legitimacy is determined by how dominant the culture of its followers is and nothing more. Roman mythology is looked at as culturally significant but nothing more than a fiction created to explain the world, how long until the same happens with the gods of today if and when our society falls?

–The Olympics. In about five months The Olympic Games descend on Vancouver. This is a both a terrible waste of money with a legacy of debt but also an event with a terrible human rights history. Though it is sold as a celebration of the world and different cultures through sport, the multiple costs of the event are swept under the rug.

–Ethanol/Bio-fuels. Fuel created from plants is somewhat en vogue these days for those with a bend for energy independence, "green" industry creation, nationalism and other similar bio-fuels are corn, sugar and other foods. It is incredibly short-sighted to use food and its required resources to create fuel; it only has limited benefits for those in rich countries and even then the advantages are questionable. The time for all virgin fuel sources must come to an end but especially those sources that put gas in cars instead of food in mouths. What is currently seen as waste needs to be converted to fuels; the technology is in the early stages and really fascinating.

–Sleep. Little rest, irregular sleeping patterns and generally poor sleep is accepted as a result of being in a touring band or even just being involved in the hardcore/punk community. The effects of a poor sleep cycle negatively impact the body in many obvious and subtle ways, both short and long term. While lethargy is the most obvious and immediate result of sleep loss, there are also chemical changes in your body that occur. Over a period of time detrimental effects on metabolism, hormones and brain activity influence your health much more than most realize.

–Veganism as a matter of economics and the environment. The most common reasons or arguments in favour of a vegan diet are often tied to animal rights as it is simple to appeal to one's emotions or – to a lesser degree – sense of morality as you can put a "face" to the product being consumed. What requires more in-depth discussion are the economics relating to the environmental impact of a life free of animal products. This is not to suggest that some ridiculous "vegan revolution" fantasy will save the world. The energy and resource requirements of growing animals specifically for food is incredibly inefficient and unsustainable, something that many people are unaware of.

There are many other subjects I would have liked to address directly but time, energy and space within the magazine are just too limited. If anyone is interested in *At Both Ends* as a fashion statement shirts have been screened that are similar in style to a popular Outspoken design. Regarding the pressing and colours of the records included in this package, there were 3300 of each 7" pressed with the colours divided into lots of 1100. I really appreciate that anyone's picked this up and I hope you enjoy it. *At Both Ends* is for the children.

–Stephen Fallis

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# 10

at both ends  
fall 2009  
the end

There are an incredible number of people I need to thank for their assistance with this final *At Both Ends* project.

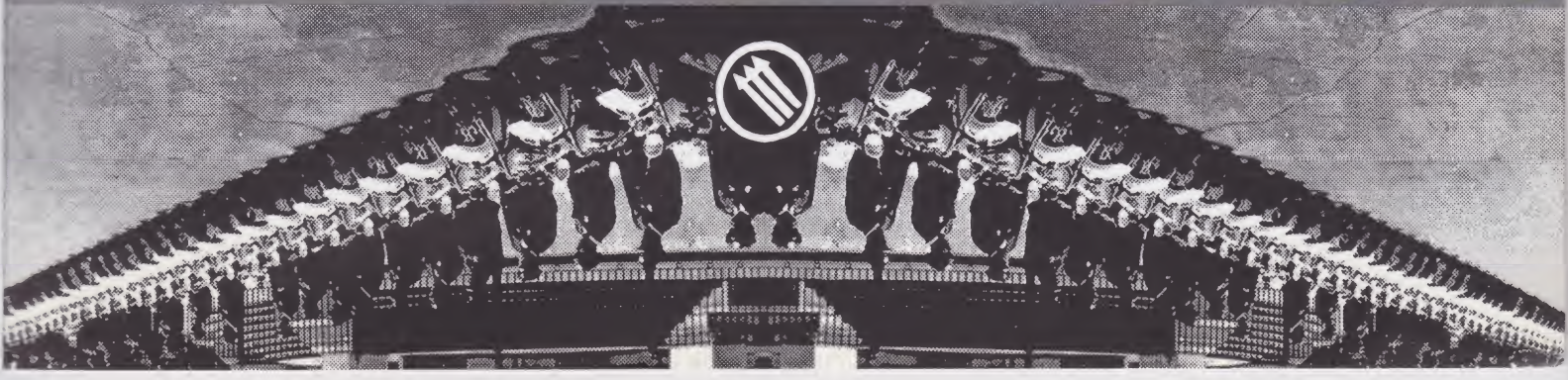
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# THE MIDERN TREN

THE  
MIDERN TREN



# AT 301

Falling fall into the same trap so brittle and broken one twist and I snap. Now I've burned the wick **AT BOTH ENDS** I've done it to myself all over again. Love has brought me here but hate makes me turn away. I gave it all I possibly could with every action with all that I say as my anger builds inside I explode out in a rage. I never thought things would ever change and I snap. Now I want back what I couldn't figure out before putting my expectations higher but just hurting myself more and more. I can't believe I let it get inside and get the best of me turning me inside out killing me down deep.

